# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

**A Protest Against Col Ingersoll's Eulogy of a Young Actress—The Confusion of Sculpture and Acting in Contemporaneous Criticism—The Scope of these Arts Differentiated—A Mountain of Flattery Planted in the Path of Endeavor—An Empirical Definition of Genius—The Distinctive Work and Merit of the Drama.**

I don't know any better tribune than THE MIRROR that can be used for the discussion of the immediate issues of stage work, and with your permission I desire to meet in a friendly spirit what I conceive to be some of the heresies recently advanced by your brilliant friend, Col. Robert G. Ingersoll.

The immediate occasion of my protest is his reported eulogy on Miss Julia Marlowe. The deeper issue is raised by his confusion of Greek plastic art with the purpose of modern imitative art.

Sculpture and acting occupy such widely separated positions in the domain of art that one is often amazed to see how they are confused in contemporaneous thought and criticism.

The only reasonable explanation, which must also stand for an excuse, is to be found in the fact that of late years many ambitious women who desire to use the stage for purposes of quick emolument, and who have found themselves deficient in the histrionic gift, have fallen back upon the statuesque or plastic form.

Mary Anderson is better known now as a statue than as a seeress. Mrs. Langtry has given to criticism a new vocabulary drawn from the *atelier*. A technical slang has grown round this kind of work. It is taken from the era of Phidias, and it assumes that pose is equal to purpose and drapery dispenses with dramatic instinct.

I suppose that the tendency of acting in its most conspicuous and commanding efforts to fall away from the literary to the sculpturesque methods must be obvious to any one who follows acting with observant vision. It is far easier to pose than to portray.

Among others, Col. Ingersoll has expressed himself as if imitation of the forms of Greek sculpture was in itself the highest kind of acting.

This cannot, of course, be true. Sculpture at its best is a shaping art, dealing only with form and proportion in space. Acting is a speaking art, dealing not only with expression and transition of emotion, but with the whole symbolisms of thought. It is Hegel who points out that sculpture belongs to an era in which the spiritual and the physical are in equilibrium in man, and that sculpture in our day will not express the range of thought, aspirations, emotions and passions, for the spiritual has gained an ascendency over the physical. Music, poetry and acting can alone meet man's demands.

To say, as Col. Ingersoll is reported in one of the papers to have said, that Miss Julia Marlowe unconsciously imitates all the great statues, having the pose of Greek art in its highest form, and is, therefore, inferentially one of the greatest of actresses, is to say that Miss Marlowe has gone backward to an art that was fixed in space, and to do it has abandoned an art that has freedom in time.

I do not purpose in this article to discuss Miss Marlowe's talents as they deserve. I have, of course, seen her act, and was much interested in what appeared to me to be a most sensitive temperament. I do not know of any actress with her experience who has preserved so much of the *entrainement* of inexperience. She wore a gentle, unsophisticated air when I saw her that utterly belied her intelligence. But she has one of those mobile faces in which the fluctuant emotions betray themselves most charmingly, and although she is not a strikingly handsome woman, when her face lit up at certain passages I thought it was one of the most beautiful faces I ever saw.

My purpose here is not to review her work, but to question the position assumed by her chief eulogist, who takes a lively interest in all theatrical matters and very frequently contributes his eloquence, if not his erudition, to their discussion.

To greet a young actress with the declaration that she cannot be taught, that she is that most indefinite of all nouns, a genius, and embodies in her unconscious work all the ideals, all the aspirations and all the achievements of the triumphant past, is to plant a mountain of flattery in the path of endeavor and declare that you are removing the obstacles.

This is the kind of mound Miss Anderson has had to scramble over, and it was not till she took off her Icarus wings and began to crawl that she made any progress. There still lingers among the marines of the profession a superstition that genius comes upon the boards at eighteen, full-orbed and full-armed, and has a defiant walk over. They confuse precocity with predestination.

If I were asked to name any two actresses of our era who have oftenest been called geniuses (from entirely different points of view), I should say Rachel and Clara Morris, and this association of their names does not spring from any similarity in their methods.

I think it may be said of them that no one disputes their possession of the unknown quantity.

It is noteworthy that Clara Morris worked her way toilsomely up through the drudgery of the stage and waited weary years for the recognition of her full-orbed genius. And Rachel was probably the hardest student and the best coached actress the French stage ever produced.

Edwin Forrest was another genius—he is handsomely cited by Mr. Ingersoll.

It ought to be said of this giant and histrionic pioneer that an overweening confidence in his congenital completeness and superiority did more than anything else in his long career to deprive him of the laurels that his countrymen heaped up to embitter his life. A more ferocious egotist or more magnificently equipped man never strode the stage.

But it was not till he began to decline that he became an artist, and his greatest histrionic feat was his last.

It is a very good idea to hold fast to, that genius doesn't always burst like a meteor, but very often develops like a persimmon.

To say of Miss Marlowe "that of *all* actresses she is the most perfectly natural, the most sincere, the most absolutely honest," is not so indicative of ingratitude to the past as of injustice to the present.

"All actresses," is a very large generality to be so easily weighed off against the newcomer.

Does this not betray a kind of susceptibility that may be called extra rational? Let us call it that noble madness which Emerson speaks of. A sort of histrio-mania that always worships one face and figure until another arrives.

I should like to interview Miss Marlowe about it.

"My dear child," I should say, with the easy privilege of age, "Do you clearly understand now that you are a paragon? Have you a proper sense of the fact that you stand out conspicuously above all the thousands who are trying, and the millions who have tried, and that Nature, weary with her centuries of failures, regards you as her *ne plus ultra* and will make no more efforts? Have you thought over this: that your honesty is superhuman, your sincerity dazzling and your naturalness preternatural? Have you considered that your performance of Parthenia has made it impossible for anyone ever again to try and act, because never again will there be anyone with such a consensus of virtues, talents, gifts and glorifications as you have exhibited? Don't you think that you ought to retire and give the millions a chance and not block the way with your unspeakable advantages? That *would* be a noble act of self-abnegation."

When we come to consider this word "genius" I have got to acknowledge that I can not use it with Mr. Ingersoll's facility. His definition will not hold water. It is too empirical.

He says: "The schools of acting are only for persons of talent, not for persons of genius—for genius moves in curves. Talent is mathematical. Talent imitates. Genius creates."

The first reason why this definition is not good is because it is not a definition but a description.

Suppose I define a tree that way: Market gardens are for vegetables, not for trees; for trees grow, stones do not. Trees are fibrous; stones are crystalline.

The next reason why this definition is not good is because it is not true.

Schools of acting as a rule are founded and run with the idea of discovering or developing genius, whatever that may be. Every teacher is on the lookout for it, and when it arrives it invariably needs more discipline, more training, more suppression, more guidance, more correction, more allowance, more indulgence, more harness than all the talent put together.

Then it does not move in curves always. Look at Clara Morris. Look at yourself. I have seen you make right-angled tangents on the platform and in the newspaper. They were not objected to, but they were not curves. Genius itself is often mathematical. How about August Comte, Kepler, Euclid, Newton, Descartes.

Why, the very Greek art that you love to praise so and which Miss Marlowe has revived for us from the age of Phidias, was based upon the cabalistic calculus.

But after all, my great objection lies against the possible assumption that Greek art can in any way improve our drama. I do not speak of Greek dramatic art, which at the best is a bas-relief, showing only one side of nature, but of Greek sculpture, which now answers to the name of classic art. My plea is that the romantic arts have taken its place, and necessarily so in the development of the wants of the race.

Sculpture cannot express the *nuances* of our time, and to my mind nothing can be injurious to the present vital English drama as the attempt to revive the pagan scale of values and give form the preference over the animating spirit.

Mr. Irving, as I have frequently pointed out, has thrown all his influence in the direction of a pictorial realism. He is really an illuminator, not an interpreter. But his romantic æstheticism has not yet reached the visual heresy of sacrificing everything to form as some of our most conspicuous and elegant actresses have done.

You probably do not have the time, if you have the inclination, to follow the drama as closely as I have to, and you therefore are, no doubt, ignorant of the extent to which the Greek fad has been pushed as a cover for histrionic shortcoming.

I read constantly in the Boston papers criticisms which speak of some actress' statuesque excellence, as if her attitude and positions were after all the main thing. We have unconsciously fallen into the habit of commending an artist by calling her "a goddess" in appearance and pose, as if that were the highest compliment that could be bestowed upon a woman who has a mortal woman's work to do.

I think you have unwittingly aided in this foolishness by estimating the drama and an exceedingly promising girl by the pictures they make.

It is a weakness that in the populace marks want of development. The drama has a distinctive work and merit that do not belong to a panorama or a statue or to music. It is by that it should be measured. But the real greatness of all these forms of beauty is felt just in proportion as they transcend mere form.

How will you tell the shifting irresolution of Hamlet in marble! To say that Edwin Booth revived the beauty of the frieze on the Parthenon is to say that Edwin Booth has retrograded to a form of expression that is intellectually inadequate.

Do you remember Goethe's words? I quote them from memory: "The ordinary man is content to see something going on. The developed man must be made to think. The perfected man must be made to feel."

NYM CRINKLE.

MARY ANDERSON.

### Gunter's Profits.

According to A. C. Gunter, the theatrical profession as a money-making business cannot compare with that of successful publishing.

"I am receiving a royalty now for Mr. Barnes of New York at the Broadway Theatre," said Mr. Gunter to a MIRROR reporter the other day, "that would have seemed a fortune some time ago, and which is not to be sneered at now. But compared to my publishing business it is a mere bagatelle. I have made more money in a given time than any theatre in this city. In two months I made $37,000 over all expenses out of my books, and I'd like to know any theatre in this city that can point to that sum as its clear profits for the same period. As a consequence I am not in any great hurry either to write new plays or to have them produced, and if it were not that I love the theatre I do not think you could get me to do either, for my time is all taken up now. I have to labor far into the night to keep up with my work. As for my books, there is not a day that large orders are not coming in either for 'Mr. Barnes of New York' or 'Mr. Potter of Texas,' though judging from the large sales of both you would imagine that everybody had read them long ago.

"The next book that I shall publish is by a Southern gentleman. It is his first effort, the civil war is its basis, and it is entitled "How I Escaped." Although the writer is unknown, I have already received offers for 10 000 copies, which shows that my reputation as a publisher is already established. My own new work, 'Mr. Nobody of Nowhere,' will probably be issued in January. I have received offers to put on my play, 'Mr. Potter of Texas,' at the Adelphi in London, but I shall not do so for a year at least."

Mr. Gunter's good right hand not only possesses wondrous cunning, but, Midas-like, everything it touches turns to gold.

Bolossy Kiralfy says he has sold all his old costumes and scenery because in future he intends to produce nothing but new spectacles and ballets. The fairy spectacle that Mr. Kiralfy is getting up just at present he claims will be an unprecedentedly gorgeous affair.

## At the Theatres.

STAR THEATRE—THE CRYSTAL SLIPPER.

Baron Anthracite.....R. E. Graham
Yosemite.....Edwin Foy
Count Twobetter.....Tom Martin
Tweedledum.....James E. Sullivan
Tweedledee.....Harry Kelly
Cinderella.....Marguerite Fish
Prince Pollydore Von Prettiwitz.....May Yohe
Mardi Gras.....Daisy Ramsden
Fairy Graciosa.....Hemie Weldon
Angostura.....Charles Warren
Fiordefuma.....Topsy Venn

The Crystal Slipper, of which so much was said and written when it was running in Chicago, arrived in this city at the Star on Monday night. The extravaganza, which is spectacularly done, was written by Alfred Thompson and Harry B. Smith. It is about as imbecile in text and acrobatic in performance as such mediums for the display of specialty, fantastic *mise-en-scene*, and human leg usually are. Messrs. Thompson and Smith have not treated the hackneyed subject of Cinderella and her little glass slipper with more wit or cleverness than their predecessors, but they have been considerably aided in the padding supplied by the principal comic performers, whose wheezes are provocative of thoughtless but spontaneous laughter. Indeed, if it were not for the mirth-making antics of some and the hard work of others in the company The Crystal Slipper would be a very flat and stupid piece indeed.

As it is there are some very clever and amusing people in the show, and to those that way inclined there is an all-satisfying display of the human form divine. The Chicago foot is reputed to be fearfully and wonderfully made, but if the coryphees and figurantes in this troupe came from that same city it is plain that the Chicago leg rivals its lower extremity. The assortment presented was perplexingly varied, running from the slender reedlet to the ample stockyard hindquarter; attenuation and obesity—æsthetic thinness and tropical luxuriance—you could take your choice. This catholicity of understanding compelled the universal acknowledgment from the large audience that The Crystal Slipper is variegatedly understood.

There are many young and pretty girls in its army of auxiliaries, but there are also a number of scarred and seamy veterans—senescent matrons and superannuated spinsters, who would lend increased solemnity and sobriety to any first-class Old Ladies' Home. And yet, in spite of the venerable character of this contingent and the corresponding annility of many of the jokes and puns, there is so much which is light and bright and pleasing in the rest of the entertainment that the subjugated flavor of mild decay is wafted to us but faintly—like the scent of the tuberoses at a funeral.

The scenery, from its primitive cut, was evidently built for traveling. Many of the wings are of a piece with the borders, and the settings are such as would not severely tax the mechanical resources of a country theatre. For this reason Monday night's performance went off smoothly, without serious hitches. The scenic pictures, and especially the costumes, characteristically illustrate Mr. Thompson's fecundity of fancy and deftness of application. The dresses are exquisitely harmonious in color and frenchily odd in design. The Mother Goose divertisement and banquet ballet are charming conceits, forming an excellent introduction to the dances of Mlle. Qualitz and her two principal supporters. The Doll's Quadrille was capitally done—so well, in fact, that its lack of novelty was forgotten. In this, and also in his clever specialties, that droll dancer and humorist, Little Tich, fairly brought down the house.

Mr. Graham was funny as the Baron. His skilful imitations of Mr. Barrett were so faithful that we found ourselves wishing he wouldn't. What greater tribute could a mimic desire? Mr. Fay's grotesque funniments as the valet, Yosemite, kept the audience in roars. He is a versatile, whimsical, exceedingly entertaining fellow, whose work, although broad, is never coarse nor vulgar. The flunkies of Messrs. Sullivan and Kelly were nimble and in keeping with the true spirit of extravaganza.

Marguerite Fish, who plays Cinderella, is one of the daintiest and most artistic soubrettes we have seen latterly. She is diminutive and decorous, but there is something decidedly fascinating in the almost perfect artistic method which this young miss exhibits in her acting and singing. She is too good by half for such a show as The Crystal Slipper. The manner in which she vocally illustrated the mutations a simple German melody would probably undergo had the theme been handled by Mozart, Strauss, Verdi or Wagner was delicious and evoked the enthusiastic approbation it heartily deserved.

Miss Yohe ambled indifferently through the part of the Prince and sang badly—perhaps on account of a cold, perhaps because another woman's name appeared opposite her role in the programmes. Miss Ramsden made a lively jester, while the two elder sisters of Cinderella were amusingly represented by the vivacious Miss Venn and Mr. Warren.

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NIBLO'S GARDEN—THE TWO SISTERS

Hiram Pepper.....Eugene Jepson
Harry Horton.....Myron Calice
J. Peck.....A. J. Leavitt
Jimmie Quick.....Charles W. Swain
Sam Dawdle.....William H. Pendergast
Lithographer.....B. J. Sherwood
Mary Howard.....Lavinia White
Martha Howard.....May Merrick

This is only a portion of the cast of Denman Thompson and George Ryer's new play, The Two Sisters, which was seen on Monday at Niblo's, but our space forbids the reproduction of the entire distribution, which varies in each one of the four acts.

The piece is of the order in which Old Bowery play-goers would class such pieces as Katie, The Pop-corn Girl, The Lamplighter, etc. It is an elaborate attempt to crowd round a very small plot a very large number of local character sketches with consistent disregard of the ordinary methods of dramatic construction. The story is that of two young girls—one of whom is circumspect and the other flighty—who come to New York City to seek employment. A dissolute young man, Harry Horton, pursues with his attentions, and to escape him they seek temporary refuge in a hotel.

The hotel proprietor, Hiram Pepper, perceives what is going on and feels interested. One of the girls is seduced by Horton; the other is taken into Pepper's service as housekeeper. Pepper informs Horton's father of his son's misconduct, and for some not very clear reason Horton murders his father. After a lapse of two years the betrayed, deserted and starving girl comes to the hotel to find her sister and at the same moment Horton returns a penniless tramp. Meeting his victim he reproaches her with having told his father of his villiany and in his anger uses expressions showing him to be the murderer. He is arrested by a police captain (handy for the purpose) and expires from shock or something, in the captain's arms, under the ghastly illumination of a calcium shining through a green medium. The proprietor marries the good girl and gives the other a home. Whistling bootblacks, barbers' assistants, singing quartettes, cane-sucking dudes, sleepy hotel porters and other local characters pad out the four acts with a lot of Hoytian business

However, The Two Sisters excites considerable laughter and serves as a capital background to an admirable quartette—A. Nichols, J. A. Weber, T. Hibbert and J. B. Martin. Their songs break out all over the piece. The acting and singing of Lavinia White as Mary Howard was excellent, and so was that of May Merrick as the betrayed sister. Eugene Jeffson's Hiram Pepper was manly, forcible and natural. A. J. Leavitt was satisfactory as the police captain. The cast, indeed, was of commendable quality throughout.

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Those who braved the inclement weather on Monday evening to see Roland Reed in The Woman Hater at the Fourteenth Street Theatre were well satisfied with their evening's entertainment. Mr. Reed is an actor who is constantly improving in his artistic methods. His comedy effects are produced with greater ease and refinement than at the outstart of his professional career, consequently he meets with greater appreciation from cultivated audiences, and is no longer compelled to cater to the coarser element of theatre-goers.

His Samuel Bundy is a delightful character sketch. While the piece itself is made up of familiar material, it is so well acted as a whole that there is not a dull scene in the performance. Alice Hastings was particularly amusing as Mrs. Lucy Joy, the jovial widow in search of a third husband. Other efficient members of the cast were Harry A. Smith, H. Rees Davies, Ernest Bartram, George W. Leslie, Annie Lewis and Minnie Monk.

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The Ivy Leaf opened at the Windsor, where it is always a favorite, to a large audience. The company is headed by Smith O'Brien and Lettie Allen, both of whom proved very acceptable to the audience. The songs and dances were warmly applauded. Next week, Tom Craven's comedy-drama, The Fugitive, will be given at this house for the first time in New York.

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Tony Pastor's programme this week is as usual an excellent one. Among those participating in it are Lydia Yeamans, who has become a big favorite; Magrew and Mack, an excellent song and dance team; the famous Maggie Cline, whose encores are unlimited, and the Virginia Trio, who are melodious and merry.

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Evans and Hoey's Parlor Match burns brightly this week at the Grand Opera House to large and enlightened audiences. With the exception of J. T. Galloway as Captain Kidd, Ollie Archmere as Lucille and a number of new songs, all of which pleased immensely, the company remains the same as when last seen here. Hoey's Old Hoss, an excellent bit of grotesque fooling, improves with age, while the antics of Evans as J. McCorker and Minnie French as Innocent are as pleasing as ever. Next week, The Still Alarm.

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An entirely new bill was presented at Dockstader's on Monday night. In the social session Mr. Dockstader resumed his old place as Tambo, and introduced the topical song, "If You Can Stand That You Can Stand Anything." Billy Sweatnam sang a Chinese song, "Ah Sid," in a decidedly unique manner. The ballad, "Hard Times Come Again No More," was exquisitely rendered by John McWade, and R. J. Jose sang "Belle Brandon" with fine effect. The session was brought to a close with "Nelly was a Lady" which gave W. H. Rieger abundant opportunity to use his wonderfully sweet tenor voice.

Harry Kennedy opened the second part of the entertainment with his wonderful ventriloquism, singing through the medium of one of his automata his new song, "Hush, Don't Wake the Baby." Franks and Marion followed in an extremely neat acrobatic song and dance. Master Harri, the boy soprano, gave some operatic selections, and was followed by Dan Collyer's new sketch, Our Watch Dog's Thanksgiving Dinner, in which Messrs. Collyer, Moreland, Marion, Maxwell and Mills created considerable fun.

Mr. Dockstader in his eccentricities was obliged to respond to several recalls, and was particularly funny in an imitation of Mrs. Shaw, the whistler. Mr. Barnes in New York concluded the performance. This sketch portrays in an amusing manner the adventures of a hayseed darkey from Tarrytown, and introduces a burlesque fire scene as a finale.

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At the Third Avenue, We, Us & Co., one of the weakest of its kind, and therefor calling for a versatile company, which, in the present instance, it does not present, opened to a big house on Monday night. Next week, Mrs. McKee Rankin in The Golden Giant Mine.

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At the Thalia on Monday night Mrs. McKee Rankin opened in The Golden Giant Mine to a packed house. Mrs. Rankin, of course, played Bet, and was supported by a capable company, whose leading members are J. F. Pike and H. C. Lewis. Next week, C. W. Couldock in Hazel Kirke.

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Jim the Penman, with Ada Dyas in the leading role, opened to a large house at the People's on Monday. Joseph Whiting, Louis Massen, Harry Eytinge, W. J. Ferguson, Hardy Vernon, Lysander Thompson, Evelyn Campbell, Courtney Raymond and Nellie Whiting are the principle members of this company. It is hardly necessary to say that an excellent performance was given. Next week, James O'Neill.

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On Saturday evening Mary Anderson appeared in Pygmalion and Galatea. Her performance of the heroine enchants with its statuesque loveliness and delights with its mingled light and shade. The role is not great in proportions and it gives opportunity for no more skill or effectiveness than Miss Anderson clothes it with. The company gave efficient support. The Winter's Tale is proving an attractive bill on other nights.

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The Gaiety company is doing a good, if not a large business at the Standard. Mr. Leslie has renewed his former popularity and Miss Farren's quaint insularities are liked better and better. The dancing of Misses Lind and Grey is universally liked. Monte Cristo, Jr.'s sumptuous get-up is a decided novelty in the production of burlesque.

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Messrs Booth and Barrett's engagement at the Fifth Avenue is attracting large audiences. The Merchant of Venice and Othello in alternation continue to be the bill.

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On Monday night the 50th performance of A Brass Monkey occurred at the Bijou. The absurdity is having a remarkably prosperous career.

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The Yeomen of the Guard will reach its 50th representation at the Casino on Wednesday evening next. The opera contines to draw large houses.

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One of the most promising events of the season is the *premiere* of Captain Swift, which is set down for next Monday night at the Madison Square Theatre. The preparations for this production have been going forward for several weeks and its completeness is assured. Meantime Partners is receiving its final representations.

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The Old Homestead's good luck shows no sign of change. Throngs visit the Academy nightly.

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Tuesday night Waddy Googan was given for the 100th time at Harrigan's Park Theatre The house was crowded and a souvenir of the occasion was distributed.

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Mr. Barnes of New York will be given for the last time on Saturday evening at the Broadway. Next Monday Mrs. Burnett's Little Lord Fauntleroy will be produced in an elaborate manner.

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Sweet Lavender is delighting the people who go to the Lyceum. It is unanimously conceded to be a dainty bit of playwriting, most charmingly acted by Mr. Frohman's admirable company.

## The Musical Mirror.

The second concert of the Symphony Society given on Saturday last, at the Metropolitan, was a most enjoyable occasion. The audience was large though not crowded, and with one exception, earnestly attentive and sympathetic. Mr. Damrosch's men were in excellent form, and the orchestral numbers were most acceptably given. That the band should show all the smoothness, unity, fire and precision of one or two of the great rival orchestras would be too much to expect. Put it as we may, great generals and great conductors exercise a certain informing influence over their troops—infuse into them a specific and personal life not in direct relation with the individual merits of the members. Mr. Damrosch is a good leader, but scarcely a great one, and in his best performances a keen ear will be apt to miss a certain personal note whose absence we miss, even though we feel no right to complain Schubert's unfinished symphony, with its beautiful allegro and andante, left the listener regretful for the lack of completion in a work so well begun, and the warm romantic melody of Weber's Oberon overture was welcome as ever. Chopin's exquisite pianoforte concerto No. 1 found in Mr. Rosenthal such an interpreter as we may never hear again, except it be in his teacher, Joseffy. It would be tedious to insist on his one prominent deficiency—feeling. The Chopin concerto is not distinctively sentimental music, but graceful, melodic, and dainty beyond almost any of its class. Anything more exquisitely refined, airy and delicate than Rosenthal's fingering in the fairy like lightness of the adagio and rondo it would be hard to conceive. The burst of splendid technique and dazzling brilliancy at the finale roused his audience to one of those outbreaks of enthusiasm which Mr. Rosenthal is fast getting used to in New York, and forced an encore—a quaint and charming Chopin waltz.

Mrs. Carl Alvez made her metropolitan debut as a vocalist with a group of songs from Schubert, Schuman and Franz. She was rather coldly received, and this with a slight cold and consequent nervousness, gave her some appearance of embarrassment, which did not, however, prevent her from acquitting herself with credit. She has a strong, rather heavy mezzo-soprano, sonorous but not warm in color, and a little thin in the upper register. She sings with a solid, correct method, and a fair amount of expression without much fire. Of the half-dozen numbers, the massive quality of the Schubert song, "An die Leyer," was perhaps best suited to her solid, rather heavy voice and style. German composers, in songs as well as opera, aim, we know, rather at a certain declamatory and dramatic impressiveness than at purely melodic effect. The mutual fitness of the words and the measure is with them a cardinal point, and it was an admirable device of the programme to give the whole group in the original German, with an excellent translation appended.

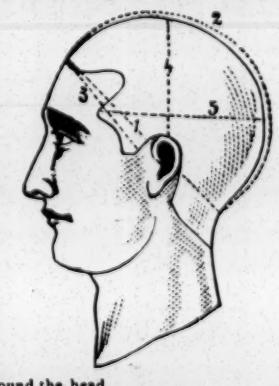
Brahm's symphony No. 2 in D is a well written, and in some points, pleasing work, but it shows no great melodic power or marked originality. It might not be too much to call it a heavy composition, and the hall was rapidly emptying before the band attacked the last movements. What modern scientists call the "nervous ganglia" get pretty thoroughly "discharged;" or in plainer English, the faculty of enjoyment gets exhausted in two hours of classical music, and it needs a strong and brilliant composition to fasten the attention of a New York audience after 10:15 P M.

## How to Measure Heads.

A reporter for THE MIRROR happened into the wig making establishment of Messrs. Helmer and Lietz on Fourth Avenue yesterday. The senior member of the firm, having attended to the wants of some customers, had a few minutes to spare, and he began talking about the subject on which he is an expert.

"You, of course, know," said Mr. Helmer, "that heads vary in length, breadth and thickness—particularly thickness. But a good many actors have not taken that into account. We often receive orders from professionals traveling out-of-town to make wigs. 'I wear a 7 1 8 hat' is the only directions as to size we frequently get, and naturally that datum is insufficient to insure a perfect fit. That is why one often hears the remark, 'Oh, these wig-makers are no good.'

"THE MIRROR can do many members of the profession a service by publishing our diagram for measuring the head. Here it is:




1. Around the head.
2. From forehead to nape of neck.
3. From ear to ear—across front.
4. From ear to ear—across top of crown.
5. From temple to temple—across back of head.

"It will pay every professional to cut this out and treasure it with his valuables, or paste it in his hat, or fix it in his memory," continued Mr. Helmer, "and here is another hint which every actor should heed. It is to collect every illustration in the papers and magazines in the nature of portraits and character studies. Those who are able to sketch don't need to do this, but those do who cannot.

"Then when a new part comes along, a look over the collection of pictures will often suggest good ideas and supply a tangible model of what is required for the make-up."

Of course there are some big-headed actors to whom Mr. Helmer's directions for self-measurement will be impracticable.

## The McCullough Monument.

A number of invitations to the ceremonies at the unveiling of the McCullough monument have been issued to prominent New Yorkers by the committee having the affair in charge, of which the members are John W. Mackey, William M. Connor, William F. Johnson, William J. Florence, John B. Carson and William H. Thompson.

A special car bearing these guests will leave Jersey City at ten A M. this (Wednesday) morning. The same car returning will leave Philadelphia at four in the afternoon, arriving in New York about six.

The monument has been erected over John McCullough's grave in Mount Moriah cemetery, Philadelphia, by the friends of the lamented tragedian. The ceremonies will include an oration by Steele Mackaye and the reading of a poem composed for the occasion by William Winter.

CASINO. Broadway and 39th Street
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## The Giddy Gusher.

And yet another—and every time a kind heart, a generous nature, a liberal hand, and that great quality that makes an artist's personal magnetism, belongs to the stricken one.

None knew George Knight but loved him for his gentle ways, his earnest ambition, his belief in his friends and the desire he evinced to make himself of service to the world by his life. And now, just after I had grieved that an unappreciative public had failed to recognize his great ability in a higher class of work than Over the Garden Wall and kindred burlesques, here comes the awful news that disappointed ambition has resulted in paresis, and that, in all probability, George Knight's career is ended.

* * *

I have seen many actors wrapped up in plays they had taken up with, but never did I see one who seemed to live and move and have his being in a part as George Knight did in Baron Rudolph.

And I must say I was in full sympathy with him. It's a good play, and he played the character splendidly. How it failed to catch on, when other and very inferior plays did, I never could understand.

Anyway, Knight pinned his faith to it, and when here produced it at the Fourteenth Street Theatre I went in on the stage after the performance to tell him how glad I was he was giving it another trial. I found him nervous and depressed; he had felt the public pulse, and realized his failure to stir it.

* * *

Poor, dear lad. He struggled through that season dispirited and disappointed. When he realized that he must go back to the old rubbish to make a dollar he was fairly broken hearted.

I believe if he had gone to work digging and planting, living outdoors with growing and interesting things, he might have escaped. Instead he took an engagement in a burlesque troupe, went on nightly for an idiotic part, with his heart all the time traveling back to the ambitions that had withered in the bud—to the hopes that had never reached the blossom.

* * *

It is a case of pure disappointment, just as surely as Tony Hart's is. Both these men dwelt constantly on the one subject, lived in an atmosphere of regret, never got away in mind from their trouble, and they have paid the penalty of concentrating their faculties on the contemplation of a disappointment.

* * *

I met in the Kew Gardens in London a fine, hearty, healthy, old gentleman who pottered around among the greenhouses and boarded with a gardener. He was a distinguished physician who had had a large fortune and practice. He got up some sort of an artificial atmosphere for the cure of asthma; he built a hospital and spent cords of money in experiments. The whole business turned out a failure. He got into a melancholy state; every symptom of paresis appeared on the premises. A doctor was called in, and his verdict was—an instant removal to entirely new surroundings, interests and pursuits, or death.

They carted the gentleman to Kew. They told him full-grown lies; that his daughter was happily married to a sprig of the nobility, who had really jilted her on account of her family misfortunes; that his practice had been sold for a fabulous sum, which was enabling his relatives to travel in Japan, or some such interesting country; that his great chemical resources were necessary to the cultivation of the thousand varieties of cactus in Kew Gardens. He took up with these new conditions, and three years after he was practicing successfully in London again.

* * *

When dark and dreary thoughts oppress the mind of man, the advice given by Bryant to "go forth under the open sky and list to Nature's teaching" is the wisest and the best. To stir the dirt, to plant, to see things grow, to minister to the wants of tender plants, to keep the company of hardy green things, is to get away from care, to forget anxiety oftener than one can in any other way.

* * *

If ever I feel my gigantic intellect kicking round as if for a first of May removal, I shall use my last gleam of reason to light me to some patch of woods where I can call in that grand old physician, Nature, take his medicine and be saved

Tony Hart is round and rosy and in perfect physical health in Worcester. Mary Fiske told me the other day that she had had a dreadful cry over something written her about the performance of her play, Pailip Herne, in Worcester. Tony, with some companions, had been in a box at Mrs. Wilkinson's Theatre to see it the first night. He had been a most attentive, enthusiastic, appreciati ve auditor, and at the close he wanted to go see Joe Wheelock, an old friend, for a minute, but the party with him thought it wasn't best, and the dear little fellow went away—to dream all night of theatrical things, of requests desired, of the old life and his connection with it.

This is all wrong. In no reasonable way should he be opposed. The grasp of Joe Wheelock's faithful hand, and the cheery words his kind heart would have prompted him to utter, would have done Tony a lot of good.

* * *

Were I in Ned Harrigan's boots, do you know what I would do? Next Summer, when the heart of women yearns for watering places and fine clothes and lots of company, I'd send Mrs. Harrigan to Long Branch, or Saratoga. I'd invite Mart Hanley and Tony Hart to go to my place in the Adirondacks and put in a grand fishing and hunting and loafing time. Now, there are people connected with both sides of that severed partnership who will cry out 'That Gusher is a blamed fool!"

Am I? Well, cut deep down in Ned Harrigan's heart and you would see the image of a fair, round, boyish face framed in a flaxen wig. Listen, you would hear the strains of the "Little Fraud" and the patter of his first partner's little feet as he danced beside him.

* * *

After Tony was ill and everybody knew it, I was riding up Broadway in a car with him. He was listless and very unlike himself, when suddenly his eyes danced, he sprang up eagerly and looked with a world of loving interest beaming on his face at a figure on the walk opposite.

"It's Ned," he cried. "How well he looks. He is a trifle stouter than he was last Winter. He's talking about something that isn't pleasant; it takes a good deal to bother Ned. Lord, what tough times we pulled through together, and how light-hearted and hopeful he always was. It was his spirit that gave me courage in a great many tight places. Dear boy, Ned."

I looked at Harrigan speaking vigorously with his stage manager on the corner and at the glowing affectionate face of his old-time partner in effort, in defeat, in success, in hard luck and in good times, and I'd have given the hair off my head to have joined their hands, as I believe their hearts have always been joined, in loving sympathy.

Let us pray we may be enabled to bear the sorrows and disappointments of this life with some show of indifference, since meditating on misfortune entails such truly awful results

* * *

It's a great source of pleasure to me to learn that Julia Marlowe is deepening the fine impression she made last season by her last engagements. She is such a real, unaffected, natural actress. I thought her Juliet a remarkable picture of impulsive, girlish love. I liked her in Parthenia, and I want to see her play Julia, in the Hunchback. Pauline, the Lady of Lyons, and Julia, the Hunchback's daughter, are two delightful creations. I doubt if there are two female characters in all the range of the drama equal to Pauline and Julia to display an actress' ability, her beauty, and the lights and shadels of which she is capable.

There's less acting visible in Ellen Terry's portrayal of character than any woman on the stage, and next to her comes Julia Marlowe.

They laugh and cry by no set rules or acquired methods; they spontaneously speak and in unstudied fashion they move. A year or so more Marlowe will be to the American stage exactly that which Terry is to the English. There are many fine actresses in London, but there's only one Terry. It's a brand of the article we have not as yet produced in this country. See if Miss Marlowe doesn't give us the right very soon to brag of an American actress equal to Ellen Terry.

* * *

Well, Thanksgiving is upon us. We may as well be thankful for Marlowe I'm devoutly thankful for lots of things. It promises to be a blizzardy old Winter, but the baby is booming, and so with all my heart I wish everybody as thankful a Thanksgiving as that of

THE GIDDY GUSHER.

## The Drama in Holland.

AMSTERDAM, Nov. 10, 1888.

The golden jubilee of Mr. Morin, the *doyen* of the Royal Dramatic company, will remain marked in the annals of the Dutch stage as the most noteworthy event of the theatrical year of 1888-89. Not only the fact that an actor who stands in the front ranks of his profession was to celebrate the fiftieth anniversary of his first appearance on any stage was in itself an event to attract general attention, but when, besides, the artist in question is one of the most popular persons here, both with the public and with his fellow professionals, it is not to be wondered at that the occasion was a festive one, and that, though the prices of admission were doubled, the Stadsschouwburg was packed, and crowds were turned away.

Every one who takes the least interest in the stage wished to be present to join in the homage paid to the fine actor and genial gentleman. The play chosen was Sardou's Les Bourgeois de Pont Arcy, in which Mr. Morin has one of the best parts of his extensive repertoire, that of the *raisonneur*, Anselme Brochat, which is his *genre par excellence*. Indeed, I can give no better idea of his acting than by repeating what I have said before, that he can be called the Lester Wallack of Holland. Les Bourgeois de Pont Arcy is too well known to require further commentary, as it has been often given in the United States. It was capitally interpreted by the Royal company, and in particular by the beneficiary, who performed with all his customary verve and debonnair spirit. On seeing Morin step across the stage with the figure and the vigorous tread of a man in his prime, it seemed impossible to realize, not alone that he has been fifty years on the stage, but that he will be seventy on his next birthday. He is not only remarkably well preserved, but there is nothing of old age about him.

The evening of the "jubilee" everything and everybody was in a gala mood, before and behind the scenes. On arriving at the stage-door before the performance, Morin was greeted by his fellow-artists and led in triumph to his dressing-room, which had been specially decorated and fitted up His welcome by the public when he made his entrance in the first act was, as can be expected, of the most enthusiastic description. The house rang with cheers and applause, and it was some moments before the beneficiary could do aught than bow his thanks. He received, of course, a number of wreaths in anticipation of what was to follow later in the evening. At the close of the third act there was a presentation in the green-room of an album, in the name of the board of directors of the Royal company. Accompanying the album was a sealed envelope containing a testimonial in cash, which is none the less acceptable a tribute for being a most useful and practical one.

At the conclusion of the performance the curtain was again rung up, disclosing the artists of the company and a number of other persons, grouped on the stage about the beneficiary. The ovations began then in earnest. Unnecessary to say that every dramatic or operatic company here and in Rotterdam was represented, as also many literary and artistic societies, etc., etc., all being anxious to express their admiration of PA Morin, as he is called (a play of words on the initials of his name P. A.)

Among the souvenirs offered were a couple of fine steel engravings, a bust of Mr. Morin, which is to be placed in the foyer of the Stadsschouwburg, a diamond ring from his *confrere* Louis Bouwmeister, and wreaths, ornaments, etc, too numerous to mention. There were, of course, addresses in which besides praise to his talent, frequent allusion was made to his perennial youth and unflinching vigor. The addresses were naturally responded to by a few feeling words from the beneficiary.

A most interesting incident was the presence of Judels, who forty years ago played with Morin at the beginning of his career. Judels was in his day the favorite low-comedian of Amsterdam. He retired some years since, and said he would never again appear before the footlights, but for this occasion he overstepped his resoluion for the sake of "auld lang syne," and in a short speech, congratulated his old, or rather still youthful, comrade of former years, expressing the hope that that comrade would long be spared to do honor to the stage in Holland.

The Grand and the Plantage, the two theatres of those enterprising managers, Messrs. Van Lier, are occupied by their double company. At the first mentioned theatre, a portion of said company is to be seen in comic opera, whilst the other division is giving a round of popular melodramas at the Plantage The comic opera in question is the latest work of Millocker, the composer of Der Bettelstudent, and is entitled The Seven Suabians. The music is pretty, but is not so taking as that of the Beggar Student. It has been well received and the performances are well patronized. The argument is trivial and offers little novelty, consisting of the usual periphery traveled by a pair of young lovers who have to overcome the opposition of the girl's parents, and to frustrate the plots of the hated rival, etc, before they can be made happy and be joined in the bands of wedlock! There is, of course, the usual comic element invested in the parts of the low comedian and soubrette. These parts were cleverly done by Mr. Mutters and Mrs. Verstraete. The lady showed her decided versatility in acquitting herself so well of a soubrette role, after having a couple of weeks before interpreted the heroine in Meilhac and Halevy's drama of Frou Frou in a manner that bears favorable comparison with actresses who have acquired a reputation in roles of the emotional school. The Seven Suabians has just been succeeded by a revival of The Mikado, with a partial new cast of characters, fresh costumes, etc. There was a short interregnum of several evenings between the two operettas, and of these special evenings I will speak further on.

Among the melodramas on the repertoire at the Plantage Theatre has been the melodrama of all melodramas for ladies, The Two Orphans. The interesting roles of Henrietta and Louise were taken respectively by Misses Roelofson and Van Biene. Miss Roelofson, who, upon her meritorious graduation from the Dramatic Conservatory, was engaged by Messrs. Van Lier, has since the commencement of the Fall season been serving her first apprenticeship in her chosen career. She promises much good work for the future. There is as yet much of the novice about her, but that will soon wear away with the steady and varied opportunities offered her for gaining routine and experience.

The season of the Dutch Opera company, which as I said in my last correspondence, opened soauspiciously, continues its even tenor of success at the Park Theatre, the houses being uniformly crowded, and Manager De Groot certainly not having any cause to complain of want of public approbation. Besides the programmes presented last month, and which have been repeated during this one, viz, Faust, Mignon, Hamlet, and Trovatore, we have had The Barber of Seville, La Traviata, La Favorita and Verdi's new opera of Othello. Of these, La Favorita was given with the most satisfactory ensemble and merits the precedence for general excellence in the interpretation. The role of Leonora was entrusted to Miss Van Besten, who confirmed the very good opinion formed of her in The Troubadour. Although the music is written more for a mezzo-soprano than for a decided soprano, she proved herself equal to the situation. Her aria, "O Fernand" deserved the liberal applause it received, as did all her work in the last act. Mr Albers as the King is entitled to much praise. Manager De Groot is certainly rich in baritones, since his company can boast of two such as Orelio and Albers. The latter must, of course, be ranked after the former, but still he is a very strong pillar of the company. He possesses an extensive, flexible organ, is very earnest and has a good stage appearance, and looked extremely well in his kingly robes

Verdi's Othello, which was brought out here last Spring by Manager De Groot, he having been ahead of most of the other European operatic managers in producing the new work, was revived with Miss Van Besten as Desdemona and Messrs. Pauwels and Orelio in their original parts of Othello and Iago. You have heard the opera in New York last Winter by the Italo Campanini company, if I mistake not, and I therefore need not enter into details; cannot help remarking, awful as it may sound, that it disappointed me. There is lack of inspiration, of warmth in the music, of *rapport* with the subject, and it seems impossible to my ears that it can be by the same composer of Aida and of his earlier operas. Perhaps a more intimate acquaintance with the score would convince me of its beauties, but the first impression was unmistakably one of disappointment. Mr. Orelio made a mark this season as last in the character of the Moore's crafty ancient, both as to the dramatic action and the singing of the role.

After having made the most of their visits to the charmed cave, and having brought in snug sums at the box-office, and unlimited praise to the management and artists, Ali Baba and the Forty Thieves have been placed on the retired list for the present at the Frascati Theatre. Doubtless, however, Managers Prot will call them again into active service during the Winter months. The next production is to be Offenbach's operetta of Vert-Vert, which has never been given here, and which is announced under the title of Kakatoe.

The operetta is being rehearsed daily and meanwhile we have been treated to revivals of Boccaccio, The Mikado, and Surcouf. The two last mentioned have been reviewed by me so recently that little remains to be said, but I will devote a few lines to the performance by the Prot company of Suppe's tuneful comic opera, so full of taking melodies, and with such a naughty, but such a witty text. The title role was allotted naturally to Mrs Buderman, and a more charming and more spirited representative of the gay young Floretine poet could not be asked for. I have not seen a better, not even excepting Marie Geistinger. She looked dashing and handsome in her different costumes, particularly the last. Her numbers were most sweetly sung. The rondo, when Boccaccio is disguised as a gardener's boy, was a little gem, and, indeed, that entire scene was done with a *naivete* and freshness perfectly bewitching. Mrs. Bouwmeister sang the music of Beatrice effectively. Mrs. Van Westerhoven was a very pleasing figure as Peronella, playing the part in genuine comedy style, without any of the undue exaggeration so often seen in that line of characters. Mr. Kreeft was excellent as Pandolfo, and his scene in the enchanted tree was immense. Mr. Kelly was as funny as ever as the Prince, and the remainder of the cast was good and efficient.

Managers Van Lier are untiring in their energy in catering to the public taste. Scarcely had Sara Bernhardt left (who, no matter what my humble opinion nor what that of others may be as to her merits, must be considered a drawing card) when two performances were announced of Mr. J. A Tressi and Miss Emily Kennion's Anglo-American Musical Comedy company in My Sweetheart

Everything English is greatly *en vogue* with the upper ten here at present, indeed in the majority of the swell families English is almost exclusively spoken. English tutors, governesses and nursery governesses being considered indispensable requisites in the establishment, just as in former years in England and here French was the language of the *beau monde* and everything that came from "La Belle France" was admired and imitated As a consequence of the Anglo-Saxon craze My Sweetheart was attended by very large and fashionable audiences and the receipts were so large that the two nights of the engagement were extended to six. The company is fair. Sara Beryl, the Tina of the cast, which part, according to the play-bills, she has enacted over a thousand times in England, is well suited to the requirements of the role. She dances prettily, and is cute and graceful. Mrs. Kennion as the adventuress, Mrs. Fleeter, was quite strong, though rather too melodramatic. Mr. Wybrow as Joe Shotwell should have a good word The songs and dances introduced by the children are features of the entertainment, and take greatly, in particular the chorus and dance in the last act, where the little tots come out in their nightgowns and with pillows under their arms go through a series of evolutions and form different groups.

The season of classical instrumental concerts in the new concert building has just been started. The orchestra is very large, and has been selected with care. Fine work is expected of it during the Winter. In my next I will speak at length of the organization.

A. J. G.

## International Amenities.

*Editorial in the London Stage, Nov. 9*

OUR AMERICAN RELATIONS.

It is not only our political relations with the United States that are just now rather strained, thanks to the ingenuousness of modern diplomacy. The hearty reciprocation which should exist between the theatrical professions of the two countries receives scarcely any better stimulus from New York than international comity does from Washington. Here, as in the unfortunate Sackville incident, the American journalists are chiefly at fault. "It's English, you know," is a phrase that, like the red rag to the bull, seems to provoke a number of otherwise sensible and worthy scribes to all manner of eccentric capers and wrathful onslaughts, which may be very creditable to an intense patriotism, but which are hardly flattering to the spirit in which a comparatively young nation, and that nation a republic, ought to cultivate art. Strangely enough, the New York dramatic press, which should be the foremost to recognize the principles of cosmopolitanism, endeavors to lead professional opinion against the old country that first placed the drama on the American boards, as it had first brought civilization to the dark shores of the new continent. With one exception, in the case of the *New York Clipper*, all the leading theatrical organs appear to view apprehensively and unfavorably the large part that British actors and dramatists play in the affairs of the stage of the United States. Our good friend in all else, THE NEW YORK MIRROR, takes the lead in this question, as it does in every other of professional interest; the *Spirit of the Times* is also in the van, and sundry prints without much reputation to lose follow noisily in the rear. Latterly THE MIRROR, which some time ago published a number of very hostile articles, seems happily to have recovered from an attack of Anglophobia; but the *Spirit of the Times* and the —— are snapping and snarling in a rather dangerous manner. The other day the former, shifting the venue of the grievance, made the remarkable and quite contradictory assertions that American actors are not popular in England, where they are treated like imported journeymen; and that we in London are conscience-stricken at the way in which we received Mr. Richard Mansfield and his company, and feel that we deserve to be hissed for our misdeeds whenever our actors go out to the States. That such arch bit of nonsense should find a place in a journal with the deserved prestige of the *Spirit of the Times* shows how feeling has got the upper hand of reason in this silly matter The —— distinguishes itself in an even more extraordinary way. It has, to quote *Truth*, of New York, "raised a very interesting and important point." The interest and importance lie in the legality or illegality of the presence of Mr. Richard Barker to superintend the production of The Yeomen of the Guard at the Casino in New York. The —— holds that, inasmuch as Mr. Barker was engaged on this side of the Atlantic Ocean for work to be done on the American side, his presence there is a direct violation of one of the clauses of the emigration law, that prohibits the importation of contract labor. Pray is Mr. Barker also to receive letters of conduct, safe or otherwise, out of the country? Or does the —— require that this bold emigrant, this contract laborer, shall languish disconsolately in prison? Or must it even be a case of off with his wicked head as a terrible example to like evil-doers?

It is barely possible to treat seriously the latest side to this two-fold case which the New York dramatic press now puts forward. The London, which has shown sympathy for almost every school of foreign art, is not less liberally disposed toward any American product or force that is legitimately artistic. The London, which has been the market and often the home of French, German and Italian painters, singers and musicians, is not likely to reject the American actors who have claims to be heard. It would be a monstrous, were it not a self-evident, calumny to declare that our actors deny to their American brother workers the hospitalities and courtesies, the perfect freedom of action, that Englishmen readily accord to the artists of nations with which there are no ties, perhaps little good will. Yet the *Spirit of the Times* makes this declaration glibly and, it is to be assumed, honestly. It says in effect that the artists that the American stage sends us become the objects of professional prejudice and public neglect. With the attitude of the public we have little to do, beyond remarking that in such circumstances any apathy on the part of playgoers is invariably due to indifferent or bad playing, whatever the nationality of the actors, or to the nature of the piece represented, whatever the soil of its birth. As to the charge of mere greedy bias in our profession against transatlantic visitors, we can only use terms of strong repudiation. Whether some of the variety performers who were over here in 1886 have imposed on the usually well-informed *Spirit of the Times* as they apparently did with THE MIRROR, or whether the *Spirit of the Times* went astray through ignorance, is a point we do not care to determine; but it is pretty certain that such opinions could not emanate from a writer who had been able impartially to make his observations in our midst. Possibly the *Spirit of the Times* has been reasoning *a posteriori* in a wrong-headed fashion. At various times it saw companies set out for England with every expectation of success. It heard of their performing before small audiences and meeting with hard criticism. It witnessed them return with pockets as empty of dollars as their hearts were full of mortified feelings. Straightway the *Spirit of the Times* argued that the English profession opposed and harried each struggling contingent, and the English playgoers and critics finally put it to rout. A not unnatural partisanship obscured the real causes. Theatrical speculations on native ground more often than not have a collapse in failure; transplanted they are doubly, trebly hazardous. When, therefore, several companies have come to England, as in 1886, with a style of performance that, however adapted to American requirements has been quite unsuited to London ones, the results have been of course as unsatisfactory as they were inevitable. Equally, when American actors of reputation have descended on our theatres with a flourish of trumpets, but have been unable to measure their strength with our own actors of similar reputation, the upshot has been the same. We cannot lower our critical standards to oblige the United States or any other country. On the other hand when the companies have been good, when the ambitious actors have been worthy of the mantles they chose to wear, the recognition has been prompt and generous. Let the *Spirit of the Times*, if it still believes in a prejudiced profession and public, cite half-a-dozen American companies or actors who were not in the past or are not in the present appreciated, artistically at least, at their true worth. Financially no theatrical enterprise, home or foreign, can be assured of adequate guerdon.

The Americans are a high spirited, emulous, and acutely sensitive people, who hate to lag behind the other peoples of the world in any sphere of human progress. It is a noble aspiration, the source of national greatness. But America, of all countries, cannot afford to let patriotic feelings of this kind place a bay against art, which is of all nations. Because the imports exceed the exports, as it were, there is no principle in artistic economy that warrants the imposition of a sort of tariff. Very likely Americans are beginning to realise the fact that they have been too ready to make their monetary "pile," and buy their art. They see that, though they have some giants in literature, few of the native dramatists, musicians and painters are prodigies. A journal with the high ideal of THE MIRROR appears to recognize this fact in relation to the American drama. But the New York dramatic press is very much mistaken if it thinks that a summary process may now be devised, not only to drive all cisatlantic dramatic art back to its own shores of the ocean, but also to give a fuller, higher tone to indigenous dramatic art. The Americans, as THE MIRROR or the *Spirit of the Times* must well know, purchase the majority of their best plays in the English or French market. Were this supply suddenly to stop, would the native playwrights, who seemingly devote most of their energies to the making of "variety" pieces, be able to meet the increased demand? A writer, in the current issue of *Time*, who has evidently carefully studied the question, clearly thinks they would not. "The finer art instincts cannot," he says, "reasonably be expected to make themselves immediately felt in a country where towns are so much farther apart than they are here; where ideas and communication on the subject are necessarily delayed in transmission, and where it is impossible for the exponents of the better forms of dramatic art to appear on account of the difficulty and expense in traveling and in carrying about the effects necessary to the proper interpretation" of certain plays. Elsewhere he remarks that "people who complain regarding dramatic art in America that, taking the country as a whole, the taste is very low," forget how enormous the country is—how, whereas Great Britain can be traversed in thirty-six to forty hours, it takes six days to cross from New York to San Francisco. Art travels slowly and grows slowly. Still, the writer does not speak favorably of the native drama, though he has faith, which we fully share, in its future. "What," he asks, "can be more miserably low and inartistic than what is termed the 'variety show' in America—a plot almost devoid of interest, and a play, so to speak, 'written round' the capabilities of a particular actor for the purpose of showing them off, and full of stupid songs, broad displays of vulgarity, and antics on the part of the 'star' actor, to whose particular contortions the play is entirely subordinate. In fact, the show resembles a music hall entertainment in this country, differing only from it in the fact of being rendered with scenery, and bearing a faint resemblance to a play. With these offensive exhibitions, and with badly-acted melodramas, the American provincial stage is teeming."

We do not necessarily identify ourselves with this view, though we invite the opinions of our New York contemporaries upon it. It is the view of more than one authority, which may fairly be urged in defence of the charge of English encroachment that is being so freely made in New York. If there is any truth in such an estimate of the American drama, does it not strike the theatrical press which chiefly keeps up this agitation that, if the importation of British plays and the transmigration of British actors were to cease, the real harm would be to art in America rather than to our own foreign traffic? In temporarily leaving the subject, which we have not been able to treat fully despite the extended limits of this article, we must express a hope that our American contemporaries will accept our remarks with the measure of frank sincerity with which they are offered.

## Professional Doings.

—A. L. Lipman, according to the St. Paul papers, made a pronounced hit there last week as Dr. Jekyll and Mr. Hyde.

—Edward Travers joined The Private Secretary company at Chicago on Sunday night.

—George R. Sprague was engaged for Washington Life, but he resigned at the second rehearsal and is now playing in Philadelphia in Edwin Thorne's new play.

—A dispatch received last Saturday from Charleston, S. C., signed by Frank W. Strehan, says: "The Mask of Life was successfully produced last night. Enthusiastic recalls after each act."

—The Still Alarm, which is in its third week at the Boston Globe, is having a remarkable success there.

—Charles L. Harris is now playing the pawnbroker in Pawn Ticket 210 with Lotta, and playing it very successfully according to all accounts.

—W. J. Florence is using for advertising purposes a reduced fac-simile of the recent number of *Harper's Weekly* that contained his picture in the character of Captain Cuttle and a critical glance at that famous impersonation by Lawrence Hutton.

# PROVINCIAL.

## BOSTON.

The Kellogg Opera co. closed a remarkably successful engagement at the Boston on last Saturday night. This week the stage of that establishment is devoted to specialty, a new departure, but an immensely popular one. The Howard Athenæum Star Specialty company, as organized this season, contains more remarkable attractions than have ever before been brought together in an American organization. Three matinees are announced for this week.

The Still Alarm is on its last week at the Globe, and continues to fill the house nightly. It is the grand third act that does it. The Still Alarm, the lightning-like rapidity with which the horses are harnessed and the rush to the fire—these are the things which intensify the interest in the play and keep the people in their seats to the end.

Shenandoah is in its second week's run at the Museum. A number of changes, not important, have been made by the author, with decided benefit.

Gillette's dramatization of She, reconstructed, and with added stage effects, is at the Hollis Street this week. Most of last season's company are retained in the present cast. The most important of the new members is Tellula Evans, who plays Ustane.

Hazel Kirke, with the veteran C. W. Couldock as Dunstan Kirke, holds the Grand Opera stage this week. The play has never failed to draw full houses in Boston and the prospects are for a heavy week's business.

At the Howard Athenæum Johnnie Prindle is presenting his new play, Reuben Glue. The piece is full of fun, and has some really strong dramatic situations.

Lotta is in her closing week at the Park Theatre. Musette is announced for the last three nights.

The opera for this week at the Bijou is Olivette.

Items: Helen Barry's engagement at the Grand Opera next week, just announced, is creating some little stir among play-goers. She appears in two pieces—After, a one-act drama, and A Woman's Stratagem, founded on Scribe's sparkling comedy, Les Batailles des Dames.—Lizzie Daly will star next season in Our Hired Girl, a new farcial play by J. J. McNally, of the *Herald*, and Bill Nye.

## CINCINNATI.

Mrs. Langtry's engagement, which terminated at the Grand 24th, was a marked success, both artistically and financially. The repertoire for the week embraced As in a Looking Glass, Lady of Lyons and Pygmalion and Galatea. Mrs. Langtry has improved since last season, and her support was uniformly good. This week Robson and Crane in The Henrietta; W. J. Scanlan Dec. 3.

H. J. Donnelly's Fashions constituted last week's attraction at Heuck's. The skit is constructed on the Natural Gas order, in the conventional three-act style, and affords ample scope for the introduction of Hilda Thomas' vocalism, the specialties of Charles Jerome, Charles Seaman and Geo. Murphy, and last, but by no means least, the well-known base-ball player, Arlie Latham. Will Armstrong's singing was a feature of the programme and was invariably awarded an encore. This week Nat Goodwin; Casino Opera co. next week.

Barry and Fay's engagement at Havlin's closed 24th. The audiences were large throughout the week and McKenna's Flirtation, which held the boards during the entire engagement, scored a pronounced hit. This week Duncan Harrison in The Paymaster.

Kentucky Bill, with Frank I. Frayne in the title role, proved sufficiently blood-curdling to warrant its retention on the bill during the entire week at the People's. A. R. Brooks' low comedy work in the character of Brace Trumble was notably good. Reilly and Woods' Specialty co. this week; Nelson's World Specialty comb. Dec. 2.

The Kimball Merrimakers furnished ample amusement for the habitues of Harris' Theatre last week, Aimee's well-known play, Mam'zelle, being especially well received. The attraction this week is Pat Rooney in Pat's Wardrobe. Skipped by the Light of the Moon next week.

The final week of Manager Milt Gotthold's stay at the Standard was marked by a really good attraction, Montana, and a correspondingly profitable attendance. The play is of the sensational type, and was satisfactorily cast and staged. This week, The Scout's Daughter comb., followed Dec. 2d by Harry Amlar in Counterfeit.

Items: Amy Ames and her husband, Gus Hennessy, were in the city during the greater portion of the week. Manager Lew Simmons of the Fashion's co. has engaged Miss Ames to replace May Irwin (who, in company with her sister, Flora, left the troupe 24th) in the role of Mrs. Sharpe Manhattan.—The Conried Opera co.'s effects were attached 19th by Harry Hilliard on a claim for salary unpaid, amounting to $145, and the troupe, in consequence, did not proceed to Chicago, as announced. It is understood that an effort will be made to reorganize the co. within the next few weeks, Manager Conried having already returned to New York for that purpose. Prior to the disbandment of the troupe, Lillian Conway's services had been dispensed with, and those of Ada Glasca Fiedeldey, of this city, secured by Manager Conried.—Managers Miles and Rainforth, of the Grand, have officially announced that if 300 season tickets at $7.50 for three performances can be secured, the French artists, Coquelin and Hading, will appear at the Grand during three nights in January. Subscriptions have been placed on file at several fashionable resorts and quite a number of signatures are already attached.—C. H. Kellstadt, who assumed the management of the Circleville, O., Grand Opera House on 20th, was at one time connected with the old Coliseum Theatre in this city.—Treasurer William Jones, of Havlin's, has been seriously ill for several days, but is now reported convalescent.—The Irwin Sisters (May and Flora), who severed their connection 24th with the Fashions party, departed 25th for Boston, where they join the Howard Athenæum co.—Mrs. Langtry was presented with a very handsome basket of chrysanthemums 19th.—E. M. Gotthold, for the past year identified with local amusements, departed 25th for Buffalo, where he assumes charge of the Little Monte Cristo comb. Milt is one of the cleverest of amusement directors, and the writer wishes him success on the road. His successor at the Standard will be George E. Turner, heretofore connected with the house in another capacity.—During the performance of Kentucky Bill 19th at People's, Josie Nagle, who personated Kiota, an Indian, after fruitlessly attempting to shoot the villain with a defective musket, finally knocked him out effectually by several vigorous punches in the short ribs with the weapon in question. Needless to say, the top-heavy house came down.

## BALTIMORE.

Frederick Warde did a very good week's business at Ford's Opera House last week. His various impersonations were very well received, and he was nightly accorded numerous curtain calls. Our public is a very discriminating one, and the legitimate in dramatic art always finds encouragement. Mr. Warde is a very careful, painstaking actor, and fully deserved the flattering receptions he received. His supporting co. is very capable. Adele Belgarde came in for considerable applause, to which she also was fully entitled. This week A Dark Secret; next, E. H. Sothern.

Gilmore's Twelve Temptations had a fairly successful week at Holliday Street Theatre last week. The scenery was very pretty. This week, Fanny Davenport in La Tosca.

A Hole in the Ground drew large audiences at Harris' Academy of Music last week. Kiralfy's Mathias Sandorf this week. A Tin Soldier Dec. 3

Aladdin at Forepaugh's Temple Theatre attracted good business last week. Muldoon's Picnic, with Gibson and Ryan as the stars, this week. A Soap Bubble Dec. 3.

The Lyceum Theatre opened its regular Fall season last week with Jeannie Winston and the Lyceum Opera co. as the attraction. Business was pretty good. This week Manager Albaugh's production of A Midsummer Night's Dream will play its second engagement here this season.

Front Street Theatre had the usual large audiences last week. Kate Purssell in The Queen of the Plains was the attraction. This week N. S. Wood in The Waifs of New York; next, Links of Crime, or Unjustly Accused.

The London Specialty co. drew fairly well at Kernan's Monumental Theatre last week. This week Gus Hill's World of Novelties, introducing Messrs. Kilrain and Mitchell, the pugilists, in sparring exhibitions for three nights at increased prices of admission. Next week, Kernell's new co.

Items.—Coquelin and Hading, who played in Washington last week, paid a flying visit 24d and, after a drive around the city, returned to Washington late in the afternoon.—John W. Albaugh, Jr., plays Demetrius in A Midsummer Night's Dream.—Our theatres all give Thanksgiving Day matinees this week.

## PHILADELPHIA.

The event of the past week, which, if it was not the most important, was, at least, the most talked about, was the presentation of La Tosca by Fanny Davenport at the Chestnut Street Opera House. It was a financial success, having drawn crowded houses. Unpleasant as was the subject of the play and broad as was its method of treatment, it failed to satisfy the debased cravings of a certain portion of the audience or meet their ideas of the proper sort of stage realism. I am willing to grant that the play has much dramatic force, but must insist at the same time that it is full of offenses against taste, decency, religion and against art. The subject is unfit for dramatic purposes, and I have too much love for the stage to be willing to see it converted into a chamber of horrors, or a place for the exhibition of the lowest passions. I have long admired Miss Davenport, and I am among the foremost of her well-wishers, but I must regret that she should have chosen this play. The role of La Tosca is not suited to her. She fairly meets its tragic requirements, but she fails to give to the role any character or national coloring. In the interview with Marco in the first act, she is totally out of her sphere. Her work is hard and lacking in subtlety, and the same inability to meet the requirements of the role can be discovered in the second act. Melbourne McDowell, who here assumed the role of Scarpia, made a good impression, although his performance at times lacked force. He is entitled to praise, however, for disappointing a large portion of the audiences by the restraint he imposed upon himself in the disgusting fourth act. The play deserves condemnation, and all who were concerned in putting it before the public should share in the censure. If we are to have more of such importations we shall need dramatic censorship.

## CLEVELAND.

Our city boasts of "Our Effie" and "Our Clara," two of the greatest actresses of the country. Both ladies, natives of Cleveland, albeit Miss Morris is claimed to be a Canadian, have appeared at the Opera House this season, and have not been without honor. Miss Morris was here the first three nights of last week playing Cora the Creole, Mercy Merrick and The Countess de Moray. The audiences were large and the star was quite up to her usual standard, and the tedious waits of other engagements were done away with this time. In an interview with a reporter of a local sheet, Miss Morris declared that she had not felt so well for years, and her fine acting certainly showed it. Fred de Belleville lent good support. Roland Reed filled out the week in The Woman Hater to tolerable business. Reed is improving artistically. This week The Bostonians. Next Robson and Crane.

Lost in New York, otherwise Leo Grover's Cad the Tomboy, in which Carrie Swain made more or less of a success, has been on at the Park all week to fair business. Patrice, the soubrette, has the leading part and makes a good impression as a bright, intelligent actress, who may expand into something better. She is supported by a better co. than last season, Anna Barclay succeeding in the unthankful part of a female adventuress. The piece, including tank, was admirably staged by Manager Gus Hartz. This week The Arabian Nights. Lydia Thompson next.

The Two Johns, with the funny heavy-weight Momuses, J. C. Stewart and Paul Dresser, was revived last week at H. R. Jacobs' Cleveland Theatre to large business. Nothing new to be added about this enduring "comedy-drama." The support is poor this year. Corinne in Monte Cristo, Jr., Thanksgiving week. A Bunch of Keys to follow.

Sam Erwin Ryan in Boucicault's Long Strike and a specialty co. did a fairly drawing business at the Academy of Music last week. May Howard's Big Burlesque co. this week. Bobby Manchester's Night Owls next. Bobby, by the way, is an old Cleveland boy, well remembered on the vaudeville stage.

Items: Mrs. Alice J. Shaw, the "whistling prima donna," supported by the baritone Taghapetra and others, did finely at the Opera House this (Sunday) evening. These Sunday concerts are bound to be a success, though some puritanical people are denouncing Manager Hartz.—E. F. Mayo, Al. G. Fields' Operatic Minstrels and Harry Williams' Specialty co. are booked at the Columbia.—Thanksgiving matinees at all the theatres.—Frank Drew, manager of the Dime Museum, was so unfortunate as to break his arm at the wrist last week. He don't let a little thing like that interfere with business however.—The Grand Central (variety) Theatre will reopen about Christmas.—The H. R. Jacobs' Order of Loyalists, No. 1, will give a banquet Thanksgiving night.—Reilly and Woods' co. play another date at the Columbia near the close of the season.—J. A. Montgomery, of the Bostonians, had a comic opera co. at Haltnorth's Garden a few Summers ago.—Booth and Barrett play at the Opera House in February.—Everybody is anxiously waiting for the CHRISTMAS MIRROR and the newsdealers have ordered a heavy stock.

## ST. LOUIS.

The event of the season, in point of numbers, was the engagement of Robson and Crane in The Henrietta at the Olympic last week. From the opening night to the closing performance the house was packed. On the last three evenings the orchestra was moved out of its place to accommodate the crowds. The co. was excellent and when everyone does so well it is hard to select any special actor on whom to bestow praise. William Crane and Stuart Robson had roles that seemed created for them. Jessie Storey as Agnes recalled Louise Dillon. Louis Carpenter, who is a native of this city, was warmly received, and after the third act was called nightly before the curtain. On Saturday evening Messrs. Robson and Crane received an ovation from the audience, it being their last appearance in this city together. Natural Gas this week; Zig-Zag next.

Kate Castleton in her new skit, A Paper Doll, did good business last week at the Grand. The play is not as good as her old-time favorite, Crazy Patch, but it is funny and the audiences enjoyed it. Kate Castleton, as Dolly, is the same romping, kicking and singing Kate. Peter A. Dailey was good as Horace Buckley. Bertie Coote, as the poet, made a hit. Ada Deaves had a small part, but made the most of it. W. J. Scanlan this week.

Struck Gas did not strike the patrons of the People's last week as the proper thing to catch their money. It is the initial presentation of the play here, which fact may have had something to do with it. It was funny in streaks, but the streaks were few and far between. Steve Corey played the role of Billie Butters fairly. Carrie Tutein as Nan is a clever soubrette. O. W. Blake, an old favorite here, did good work as Spriggins. W. C. Robyns, another native of this city, seemed to be out of his element, but equal to the role. Lillian Chartens looked charming. Adrienne Mitchell as Mrs. Million had a small part, but made the most of it. Harry Pepper's song, "Pictures of Home," with stereopticon illustrations, was very effective. Michael Strogoff this week; Kimball's Opera co. next.

One of the Bravest did good business at Pope's last week. The play has been improved since last season, and now runs smoothly. Harry McCarthy as the hero makes a manly fireman, and was warmly received. William Cronin as Mrs. Groogan is a capable comedian, and gave an amusing rendition of the character. Lillie Blair as the heroine is a clever actress. The balance of the co. were equal to their roles. The mounting of the play deserves praise. Nellie McHenry this week.

At the Standard a drama called Scarlet Nine ran last week to fair business. The title of the drama is of a much more vermillion hue than the play itself. It is no more sensational than the regular border drama. James Maas, a comedian who has not been seen here for many years, has an amusing role and was greeted with vociferous applause. Miss Brett is a fair soubrette and her songs caught the house. The play was well staged. Hoodman Blind this week; Reilly and Woods next.

Items: Harry Pepper has a new song entitled "My Heart's Delight." John Walsh sings some pretty songs in One of the Bravest.—In a week A Paper Doll will be shelved and Kate Castleton will reproduce the Crazy Patch.—O. W. Blake, W. C. Robyns and Adrienne Mitchell left Struck Gas here.—John W. Russell is here and will have Natural Gas turned on at the Olympic this week.—Col. Skiff, in advance of W. J. Scanlan, is pleased at the prompt denial of his star's illness in the last issue of THE MIRROR.

## CHICAGO.

The opening of Baker's new theatre on Wabash Avenue was a brilliant occasion. The exceedingly handsome and rich interior of the house surprised everyone. It is beyond question one of the prettiest theatres in the country, and will compare favorably with any in the city, which is now notorious for the brilliancy, comfort and fine appointment of its theatres. Baker's will add another gem to the list. The opening night saw every seat filled, and standing room was at a premium. The first week closed with a very satisfactory showing on the right side of the ledger. The Pearl of Pekin, one of Rice's spectacular burlesques, was the attraction. The same bill will be kept on this week. The responsible management is vested in Paul F. Nicholson. T. B. Baker is proprietor, and Charles S. Baker assistant manager.

## LOUISVILLE.

An accident to an incoming train damaged the special scenery of The Paymaster and no performance was given at Macauley's on last Monday night. Co. fair only. Business light. Vernona Jarbeau balance of the week with a good co. in Starlight to fair average business. Rice's Corsair 26th for a week, to be followed by the Boston Ideals.

Lavinia Shannon inaugurated her starring season at the Masonic 19th in The Mystery of Audley Court. In spite of bad weather and a large political parade the house was crowded and the initial performance, everything considered, was a pronounced success. The lady gives an intelligent, forceful rendering of the difficult part of Lady Audley. She has surrounded herself with an excellent co. and her venture will, without doubt, bring her added reputation and profit. Helen Blythe filled a three nights' engagement to medium business, appearing in Camille, Catherine Howard and Article 47. This week Creston Clarke and Barry and Fay.

At Harris' Pat Rooney turned people away. My Aunt Bridget next.

May Howard's Big Burlesque co. is the best entertainment of its kind that has appeared here this season. Sid France 26th.

## PITTSBURG.

Prosperity reigned at all our local places of amusement during the week, which was brought to a close 24th. Nat Goodwin played to a succession of good houses at the Grand Opera House, and A Tin Soldier did likewise at the Bijou. The Wilbur Opera co., headed by Susie Kerwin and James E. Conley, sang its repertory of tuneful operas to packed houses at Harris'. The Reilly-Woods comb. at the Academy closed its books for the week's business with the balance on the right side of profit and loss.

This week we are being entertained by He, She, Him and Her at the Grand Opera House, Oliver. D. Byron at the Bijou, the Night Owls comb. at the Academy and The Corner Grocery at Harris'.

Items: Susie Kerwin and James Conley resemble good wine. They improve with age. Their singing last week at Harris' stamped them as artists of more than ordinary ability.—Kiralfy's Mathias Sandorf comes to the Bijou Dec. 3.—The Elks went to see Nat Goodwin on last Friday evening in full evening dress. Happy George Floyd "set it up" for them after the performance.—Milt Kent, of the Goodwin party, is heir to a large estate, which he will come in possession of after the death of his grandmother.—It is pleasing to note that A. J. Sheddon, of the Bijou, is fast recovering his old time good health. S. has been ill for the past two years.—John Carroll and Miss Clifton, of the Night Owls comb., were quietly married a few days ago.—Frank McKee, manager of A Tin Soldier, is a prominent Elk in the St. Louis lodge.—Quincy Robinson has been elected treasurer of the local Elk lodge.—Kate Davis made the hit of A Tin Soldier.

## ALABAMA.

### BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Notwithstanding the continued rainy weather and the cold, muddy slush, the Opera House was nearly filled 21-22 to witness Alone in London. The play is weak and failed to please. Harry Kennedy's Lights and Shadows, a thrilling American melodrama, was excellently presented to good audiences 23-24. New York is the "great city," and every stage accessory, even to small details, is set and handled so as to make realistic effects. The cast, too, is good, notably among which appear Agnes Herndon, May Newman, Sheridan Block and H. S. Duffield. Mr. Duffield as the villian made a strong impression. Next week, Lizzie Evans two nights; McKee Rankin two nights; Two Old Cronies two nights.

Casino Theatre (Harry Walker, manager): Parlor Minstrels to fair business week of 19th. The performance was good, Whiting Brothers, Billy Ryan and Day Brothers deserving special mention. The excellent music rendered by Prof. Charles Lilly's orchestra nightly adds much to the enjoyment of the patrons of the house.

Items: J. W. Clay, the well-known proprietor of the Florence Hotel news-stand, has opened a stand at the Opera House Hotel. He states that THE MIRROR outsells any dramatic paper that comes to Birmingham. Large orders have been booked by Mr. Clay for the CHRISTMAS MIRROR.—George W. Allen, of Birmingham, has been awarded the contract by Mrs. R. L. Brady for the opera house which she will build on Union Street, Tuscaloosa. The contract calls for the completion of the building by Feb. 1, 1889.—Fred Squires, who manipulated the drum and bells last season, has resigned from McNish's Minstrels and will return to Birmingham.—The Grau Opera co. will return in the Spring to play a benefit for the lodge of Elks. Six members of this co. hold their membership here. J. Howell Kent, city editor of the *Daily Footlight*, was made an Elk at the last regular session.

### HUNTSVILLE.

Opera House (Murray and Smith, managers): The Opera House was closed last week, but will reopen Dec. 3 with Nellie Waters in a musical comedy. Luke Martin in Leprechaun 10th.

### ANNISTON.

Noble Street Theatre (Joe Physioc, manager): Mme. Janauschek played Meg Merrilies 23d to fair business and a very appreciative audience. Fleming's Around the World in Eighty Days 28th.

Item: Joe Physioc, manager of the Theatre, has resigned, to take effect Dec. 1. His successor has not been appointed yet. Mr. Physioc, together with his wife (*nee* Jessica Thomas) will leave here Dec. 1 for New York, where they will join one of C. R. Gardiner's attractions, to play leading parts. While Mr. Physioc is an actor of no mean ability, he is also a first-class scenic and fresco artist, as his work done in this theatre will testify. During their residence here (about one year) they made many friends, who will regret their departure very much, and wherever they go the good wishes of the people of Anniston will be with them. They will be tendered a benefit by the amateurs of Anniston 30th, in which they will take the leading parts.

### SELMA.

Academy of Music (Louis Gerstman, manager): Alone in London 21st, followed by E. J. Hassan's One of the Finest 23d and matinee 24th—all to good business. Jim the Penman 27th; Two Old Cronies 28th.

## ARKANSAS.

### PINE BLUFF.

Opera House (S. F. Hilzheim, manager): Thos. W. Keene presented Othello 10th to good business. Mr. Keene appeared as Iago and Mr. Learock as Othello. Both parts were admirably acted. Two Old Cronies to a very large and enthusiastic audience 12th. Lewis Morrison made his first appearance here 13th in Faust and highly entertained a large audience. Streets of New York 26th; Kate Claxton 30th.

Item: Since the opening of the season at the Opera House Sept. 25 an excellent business has been done by first-class combs., and Manager Hilzheim has some of the best attractions on the road booked for the season.

### LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Lillian Lewis did poor business 19-20, presenting As in A Looking Glass and Donna Sol. Lily Clay's co. to a large house 21st. Nellie McHenry 23d; Frank Kilday 24th; Estelle Clayton 26th; McCabe and Young's Minstrels 27th; Kate Claxton 27-28.

### FORT SMITH.

Grand Opera House (George Tilles, manager): Thos. W. Keene, 14-15, drew fair houses, which were delighted with his impersonations of Richard III. and Mark Antony. He was ably supported. Lost in London co. drew a medium-sized house 19th, giving an indifferent performance. Frank Jones, in Si Perkins, played to a small audience 21st. The band parade is an effective attraction. Lilly Clay's Gaiety co. 23d.

## CALIFORNIA.

### STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): Louis James and Marie Wainwright in Othello and Much Ado About Nothing 7-8. The stars won the unstinted praise and admiration of a large and fashionable audience. The support as a whole was good. The orchestra failed to put in an appearance on the 7th, but by permission of Mr. Felchlin, the Hungarian Quartette favored the audience with some choice selections. We are all weary unto death of the time-worn selection of Dreyfus' orchestra and hope some public-spirited manager may be able to induce him to produce something new. The Grand Army Corps of this city will have a benefit performance 13-14, when Chattanooga will be presented. Lora Hollis will assume the principal part, supported by J. J. Wallace and James J. Lent. Frank Daniels in Little Puck 16th. Peck's Bad Boy 20th; Haverly's Minstrels 23d.

### OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Natural Gas to packed house 5-6.

Oakland Theatre (A. W. Stillwell, manager): After being closed for a week the theatre was opened 16th by Atkinson's co. in Peck's Bad Boy. Three performances to good houses and enormous galleries. Haverly's Minstrels three nights last week.

### LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Natural Gas, to fair business week, 12th. This was their second appearance here and they were well received. Owing to rainy weather business was poorer than it otherwise would have been. Frank Daniels week, 19th, in Little Puck. Daniel Sully, 26th; Daly's Vacation co. Dec. 3, week each.

Item: Trouble has arisen over the new Los Angeles Theatre, built by Mrs. Neal. It appears that she gave the lease to Frank H. Gassaway for a consideration of $10,000, one-half of which was paid on the commencement of the building of the theatre and the balance was to be paid on its completion. It now transpires that Mrs. Neal has given another lease to H. C. Wyatt, manager of the Grand Opera House, she claiming that Mr. Gassaway has broken his contract in some way. Another feature of the case is a suit brought by Mr. Gassaway against Mrs. Neal for $50,000 and the $5,000 he has put in with interest on same from Feb. 2. He claims she has not fulfilled her part of the contract, hence the suit. The theatre will be completed sometime in December and much interest is expressed in regard to the outcome of all the trouble. Thos. H Moses, representing Sosman and Landis, of Chicago, is doing the scene painting in the theatre. Mr. Moses has made many friends here and he will be missed by all.

### SAN DIEGO.

D Street Theatre (Perigo and Smith, managers): Jcquarine appeared to good house 12th in classical art pictures and broad-sword combat with Captain Wiedemann, who, after several spirited attacks, was declared vanquished. A miscellaneous programme further served to fill out the evening very pleasantly. An original comedy-drama, A Woman Scorned, was presented by the Azalea Dramatic Society to crowded houses despite bad weather. Previous to its production much interest was manifested in the play, from the fact that the author, George S. Wheatley, is a prominent San Diegan. In the character of Kate Linton Vera Beane gave a very effective portrayal of the woman scorned, and was ably supported by George M. Hermanel in the role of Martin Sharpe, her confederate. The comedy element was well sustained by H. W. Alden, who kept the audience in a laughing mood. The play and players were enthusiastically received and met with deserved success.

## COLORADO.

### DENVER.

The Hanlons in Le Voyage en Suisse at the Tabor last week. Good results financially. Next, James and Wainwright, who are very popular here. McKanlass' Colored co. at the Denver Theatre to fair business thus far. Mr. Hughes has put in two galleries in the house, one on each side, and has otherwise improved it. Next week, Our Attorney.

Items: What would have been a disastrous fire, if it hadn't received prompt attention, occurred in the second story of the Opera House building on last Monday night. The automatic annunciator located the fire and the engineer turned in the alarm. The damage was about $500, principally to Porteous' jewelry establishment, which was beneath. Manager McCourt had all the iron doors and windows closed, thereby lessening the danger to the beautiful theatre proper.—Every year the Hanlons come to Denver they find their property doubled in value.—The Musee is to be fitted up for offices.—Harry Minnick, who has long resided here, has gone to Butte City, Montana Ter., to join the Katie Putnam co. as leading juvenile. Mr. Minnick has ability and will, no doubt, succeed.

### ASPEN.

Rink Opera House (E. C. Rice, manager): Maggie Mitchell 5th to a full house in Ray. In this piece the star has a good play. While we see traces of Fanchon in all that she does, the picture has a new setting, and it is a charming, pathetic, satisfactory little story. Miss Mitchell has, as yet, undiscovered one or two of the strongest dramatic situations. The character of Simeon Steel, a labor reformer, is a new thing and a good one. B. F. McClannin gave an excellent portrayal of that part. Charles Abbott and the balance of the supporting co. are good. Louis James and Marie Wainwright 19th.

## CONNECTICUT.

### BRIDGEPORT.

Hawes' Opera House (R. Tomlinson, manager): T. P. and W. Minstrels played to a packed house 13th. Stetson's Opera co. in Yeomen of the Guard had a very large house 14th. Dan Darcy 21st; American Opera co. 22d.

Proctor's Grand Opera House (Proctor and Belknap, managers): Peck's Bad Boy to large houses 12-14. Edwin Arden in his new play, Barred Out, made a pronounced success 15-17. Good houses at every performance. Irwin Brothers' Specialty co. opened to a large house 19th. Charles T. Ellis 22-24; Joseph Jefferson 26th; Helen Barry 28th.

### HARTFORD.

Opera House (Jacobs and Proctor, managers): Large audiences greeted J. M. Hill's superb co. 19-21 in A Possible Case. The stage settings were complete, special sets being used in each act. This co. is without doubt the best comedy co. outside of Daly's home co. Only a Farmer's Daughter closed the week to rather light business. Helen Barry 26-27; Joseph Jefferson 28th.

Academy of Music (Ward and Potter, managers): Stetson's Yeomen of the Guard 19-21, giving universal satisfaction. The well drilled chorus and orchestra are features of this co. A novel lecture was given 22d by George Bidwell, the noted Bank of England forger, now a ticket-of-leave man and a resident of this city. The subject was "Life in English Prisons," illustrated by supers in costume. It proved very interesting. The American Opera co. 23-24 rendered Maritana and Il Trovatore in an exceptionally artistic manner. Terry the Swell 26-27.

Armory Hall: This new and cosy armory of the Governor's Guard, which can be transformed into a fine concert hall, was dedicated 20th by the Boston Symphony co., a large and fashionable audience attending.

### WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): A Possible Case was presented here to a paying house 22d and was well received. Chanfrau as Kit the Arkansas Traveler to medium house 23d. John Wild in the farce, Running Wild, to small house 24th.

### NEW LONDON.

Opera House (Stoll and Starr, managers): Margaret Mather in The Honeymoon 19th to a very large and appreciative audience. The entire support was excellent. Among the Pines 24th to fair business. Frank Mayo 27th; Washington Life 30th.

### WINSTED.

Opera House (J. E. Spaulding, manager): Only a Farmer's Daughter was greeted with a good house 20th. Blanche Curtisse received seveeral calls and was highly spoken of by our local press. The Julian Comedy co. played a return engagement last week to good business.

### TORRINGTON.

Opera House (F. R. Matthews, manager): Gardiner's Only a Farmer's Daughter co. 19th, gave the best entertainment that we have had so far this season to a large but unappreciative house. Palmoni's Star Stock co. 16th; Chanfrau Dec. 1.

### SOUTH NORWALK.

Music Hall (J. M. Hoyt, manager): James C. Roach and co. in Dan Darcy 20th, to a fine house. Rice and Sheppard's Minstrels 22d, to good business. The entertainment given by this co. was the finest ever given in this city. The singing of Messrs. Buckingham, Meyers and Howard was excellent. Gillette's Held by the Enemy co. 24th, to a full house. This co. is just as advertised—one of the finest.

### MERIDEN.

Opera House (T. H. Delevan, manager): Catherine Coleman, with good support, presented to a well-pleased audience her new play Among the Pines, 19. The scenes are taken from the North Woods and are most realistic. The American Opera co. gave Il Trovatore 21st, to a $900 house. Palmoni's Star Stock co. in Vida to a small house 23-24.

### THOMASTON.

Opera House (Thomas A. Gotsell, manager): The Levy Operatic Concert co. played 24th, to small business. The concert was first-class in every respect and should have been better attended. Palmoni's Star Stock co. 28th.

### WATERBURY.

Jacques Opera House: Bartley Campbell's Siberia proved itself to be as popular as ever 21st. The audience was a large one and liberally applauded the excellent co. including Forrest Robinson as Nicolai and Eleanor Morretti as Sara. James Connor Roach in Dan Darcy on the 23d. Outside attractions only prevented a crowded house. The co. was fair, but it is clearly evident that Mr. Roach is capable of better work than he is called upon to do in Dan Darcy.

### NAUGATUCK.

Main Street Theatre (Charles Hine, manager): Rice and Sheppard's Minstrels gave a pleasing entertainment at the Main Street Theatre to a good house 21st. Palmoni's Star Stock co. will appear at this house 30-Dec. 1.

## DAKOTA.

### SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): The Grand will be closed until 30th when Milton Nobles comes in Phœnix.

Item: THE MIRROR has double the circulation of all dramatic papers combined in this town.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

The Coquelin-Hading performances at Albaugh's last week did not draw such large houses as they deserved. The prices were too high. At the regular prices the house would have been packed, I am sure. Coquelin opened with La Joie Fait Peur and Les Precieuses Ridicules, with monologues between. Mme. Hading made her first appearance Tuesday night with M. Coquelin, in Le Maitre De Forges, and made a most delightful impression, which The Adventuress, Frou-Frou and Camille only deepened. Recalls were many and enthusiastic. Her Frou-Frou and Camille are the best I ever saw. The best house of the week was on Wednesday when The Adventuress was presented. Don Cæsar de Bazan closed the engagement. Twelve Temptations this week. Mrs. James Brown Potter next.

James O'Neill drew good houses last week at the National in Monte Cristo. Frederick Warde this week, opening in Damon and Pythias. A Parlor Match next.

Oliver and Kate Byron had full houses at Harris' in The Inside Track, which will be replaced shortly by a new play on account of the injury which Mrs. Byron is sustaining by playing the lame boy, Jerry. The Wilbur Opera co. this week.

The old Dime Museum on Pennsylvania Avenue and Eleventh Street has been overhauled, named the Globe, and will open this week with the La Rose and Coulson comb. Prices ten to fifty cents. Matinees Monday and Wednesday. Roop and Nopper, managers.

Items: M. Coquelin received many attentions from leading society people. He attended, after the play Friday evening, the weekly reunion of the Cercle des Precieuses Ridicules, in company with M. Duquesne, who did excellent work during the week. Both gentlemen favored the club with recitations.—Mme. Hading doesn't burst on one like a meteor, but she wears well. By the end of the week every one, the ladies especially, was in love with her. She greatly resembles our dear Mrs. Cleveland, I think.

## GEORGIA.

### AUGUSTA.

Grand Opera House (Sandford H. Cohen, manager): Zozo to the largest houses of the season 12-13. Entire satisfaction given. A. M. Palmer's Jim the Penman to fair business and delighted audiences 22-24. The co. is of exceptional excellence.

Item: Wright Huntington, of the Jim the Penman co., became ill on the 24th and was unable to appear. His part was read from manuscript at the matinee and evening performance on Saturday, much to the disappointment of the audiences.

### ATLANTA.

De Give's Opera House (L. De Give, manager): Jim the Penman 19-20 to good business and well-pleased audiences. Wright Huntington, of the co., was unable to appear after the first night on account of illness. Edward J. Hassan's One of the Finest 21-22 to light business. Armstrong Brothers' Minstrels 23-24 also to light business.

### MACON.

Academy of Music (H. Horne, manager): Around the World in Eighty Days 23-24, with matinee. The entire cast is weak. Fair business.

## ILLINOIS.

### CAIRO.

Opera House (Sol A. Silver, manager): Kate Castleton in A Paper Doll pleased a large audience 17th. Her co. is an unusually good one. Estelle Clayton in The Quick or or the Dead was greeted by a large audience 20th. There is nothing in the play save Miss Clayton's beauty to commend it. Nellie Siddons' Burlesque co. to a good house 21st. Effie Ellsler 27th.

### CHAMPAIGN.

Armory (S. L. Nelson, manager): Ranch 10 to a large audience 19th. The fire and snow scene was the most realistic seen here for years. Valda Concert co. appeared to a good and appreciative audience 20th.

### STREATOR.

Plumb Opera House (J. E. Williams, manager): Peck and Fursman's Daniel Boone co. 20th drew a good house and gave a poor performance. The White Slave filled the house 23d. The performance was fully up to the standard of previous visits.

### GALESBURG.

New Opera House (Bailey and Winans, managers): The White Slave co. appeared 22d to a full house, giving entire satisfaction. The co. is first-class, and the scenery realistic. Thomas W. Keene will appear Nov. 24, with the prospect of the largest house of the season. Redpath Concert co. Dec. 3.

### DANVILLE.

Grand Opera House (William Stewart, manager): Daniel Boone On the Trail 19th, with all the Indian, grizzly and horse accompaniments, to fair house below and overflowing gallery. It was a good exhibition of the kind. Mattie Vickers 24th in Cherub. Miss Vickers is as dashing and pleasing as ever. The play is tedious and drags horribly. The cast is good. A divertisement of the evening was the presentation of a watch and chain to Manager J. B. Corey during the first act. The watch is a present from Miss Vickers and husband. It is an elegant piece of mechanism and contains the portrait of Mr. Corey's little girl. The watch chain was from Mrs. Corey, and a pair of slippers presented at the same time was from Mattie Corey, his nine-year-old daughter. Emma Lovil made the presentation speech during the first act.

### FREEPORT.

Germania Hall (H. J. Moogk, manager): Rusco and Swift's Uncle Tom's Cabin co. played to a good house 22d. Co. only fair. Bensberg Opera co. Dec. 3.

### SHELBYVILLE.

Opera House (Philip Parker, manager): The Elliott Family will appear 26-27. Little Nugget Dec. 4.

### BLOOMINGTON.

Durley Theatre (Fell and Perry, managers): Owens' U. T. C. co. to fair business 17th. Spenser's Little Tycoon to a large and appreciative audience 19th. Robert Downing in The Gladiator to a crowded house 21st. Lovett and Johnson's Equine and Canine Paradox 23-24. Mattie Vickers 26th; Thomas W. Keene 28th.

Opera House (A. Lorenz, manager): Gibney, Gordon and Gibler Comedy co. 26th, week.

### OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): Mattie Vickers to good business 20th. Performance gave entire satisfaction. The White Slave was favorably received by a fair-sized audience 24th.

### JOLIET.

Opera House (R. L. Allen, manager): Johnson and Slavin's Minstrels 19th to a packed house. No jokes of the pre-historic age with this troupe. Peck and Fursman's On the Trail; or, Dan'l Boone the Pioneer, 21st, to fair business. Audience seemingly well satisfied. John O'Brien as Col. Dan'l Boone sustained his part well. Balance of cast very fair.

### ROCKFORD.

Opera House (C. C. Jones, manager): Held by the Enemy gave satisfaction to a good house 20th. On the Trail 23d to a top-heavy house.

Item: Dr. Hamilton E. Leach, Exalted Grand Ruler of the B. P. O. E., visited Rockford Lodge 20th.—Manager and Mrs. Jones mourn the death of their daughter, Grace, who died very suddenly with diphtheria.

### ELGIN.

Du Bois Opera House (Theo. Swan and F. Allen, managers): Mattie Vickers drew a good house 19th. The new Jacquine was presented, giving good satisfaction. Held by the Enemy was presented 21st and received much favorable comment. Prof. Lyman, assisted by home talent, gave readings 23d. The entertainment was a success in every way. The singing of Lottie Tetzner was especially fine. Great interest is being taken in the coming of the Mendelssohn Quintette co. The solo violinist, Max Adler, being a resident of Elgin. He will make his first appearance here as a professional.

### PEORIA.

The Grand (Lem H. Wiley, lessee and manager). Peoria Commercial Travelers' Minstrels 23-24 and matinee to crowded houses. Thomas W. Keene in Richard III. and Richelieu to fair houses 26-27. George Wilson's Minstrels to a large audience 28th. Maggie Mitchell in her new play, Ray, 30th; Nellie McHenry's Humming Bird co. Dec. 5.

Item: The Peoria Commercial men were drilled by Mr. Hooley, of Chicago. The co. go to Indianapolis soon for two performances. Their entertainment will compare favorably with that given by professionals.

### QUINCY.

Opera House (Dr. P. A. Marks, manager): Carrie Tutein in Struck Gas played to a large house 17th. She is supported by a fair co. Charles Erin Verner in Shamus O'Brien attracted a large audience 21st. Ranch 10, 23d. Clinton Hall, as the twin brothers, played the dual role in a very acceptable manner. Rentfrow's Pathfinders 26th, week; MacCollin Opera co. Dec. 3.

## INDIANA.

### INDIANAPOLIS.

Grand Opera House (Dickson and Talbott, managers): Closed all last week. Vernona Jarbeau 29-1.

English's Opera House (Dickson and Talbott, managers): Pair of Kids co. drew large audiences 19-21. Although the piece is of the horse-play pattern Kendall's ingenious business kept the house in roars of laughter. Charles T. Parsloe's Grass Widow co. 22-24 to light business. Kiralfy's Mazulm 29th.

Park Theatre (Dickson and Talbott, managers): Fate co. gave fair performances to good houses all last week. This week Frank Frayne.

Items: James Nunne, of A Pair of Kids co., is an Indianapolis boy.—Fitz and Webster, formerly with Hallen and Hart, now of Pair of Kids co., will star next season in a play of their own.—Whitman Osgood, now of Fate co., will remain at Indianapolis after the completion of his engagement here to organize a repertoire co. to take the road at once. Anna Davis, of this city, last season with A Brave Woman, has signed with him.—Genevieve Howard leaves A Grass Widow co. in Chicago. Her relations to the co. were satisfactory, but her part was unsuited to her.—The Grand Opera House will be fitted with new scenery in the near future.

### KOKOMO.

Opera House (Howard E. Henderson, manager): George G. Booker and Maud Leigh in Fair Play to a good house 14th. Ada Gray in East Lynne to a fair house 24th. Hi Henry's Minstrels 26th.

### FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): W. T. Bryant and a strong co. presented Keep It Dark 19th to a good house. The Little Tycoon drew S. R. O. 21st. Play and co. gave entire satisfaction. Chas. A. Gardner in his new play, Fatherland, did well 23d. A Pair of Kids played to good business 24th. A splendid brass band is one of Ezra Kendall's features this season. Rhea, in Much Ado About Nothing, 26th; Gilmore's Band Thanksgiving, matinee and evening.

### LEBANON.

Brown's Grand Opera House (J. C. Brown, manager): Pat Muldoon's Comedy co. gave a fair performance to a good house 19th.

### NEW ALBANY.

New Albany Opera House (John Harbeson, manager): Helen Blythe co. in Catherine Howard and Camille played to large and appreciative audiences Nov. 20-21. Miss Blythe is an earnest and capable actress and her support, especially J. F. Brien, is excellent. We hope this co. will pay us another visit.

Item: The Opera House presents a fine appearance with its latest improved opera chairs, additional seating capacity, new scenery and drop curtain, fire escapes and everything that goes to make up a first-class theatre. Manager Harbeson deserves credit, for he certainly has made this one of the neatest theatres in the West.

### MICHIGAN CITY.

Opera House (Weiler and Leist, managers): Ada Gray 19th in East Lynne to standing-room only, giving good satisfaction.

### PERU

Hi Henry's Minstrels played to a large house 23d.

### EVANSVILLE.

Opera House (T. J. Groves, manager): Helen Blythe to good business 18th. Vernona Jarbeau, in Starlight, 20th, to a large audience. Support only fair. Deshon Star Opera co. 25th, week.

Apollo Theatre (John Albecker, manager): McKee Rankin in The Runaway Wife, 20th, to a large and enthusiastic house. Manager Albecker succeeded in securing a return date later in the season.

### LA FAYETTE.

Grand Opera House (F. B. Caldwell, manager): Rhea, in Much Ado About Nothing, to a small but appreciative audience 22d. The Paymaster 24th to large

business. One of the Bravest 26th; Salsbury's Troubadours Dec. 1st.

#### CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): The MacCollin Opera co. 22d, giving The Musketeers to a good audience, and making many friends by clever work.

#### ANGOLA.

Carver's Opera House (Orville Carver, manager): Alba Heywood Concert co. 23d to a fair house. Audience better pleased with the support than the star. Ida Van Courtland co. 27th.

### IOWA.

#### CEDAR RAPIDS.

Greene's (F. A. Simmons, manager): Rhea in Much Ado About Nothing played to fair business 19th. Gilmore's Band, with cannon accompaniment, had a full house 21st. George Wilson's Minstrels pleased a good audience 23d. Charles Erin Verner's paper is up for his appearance 24th. A. R. Wilber's Comedy co. has rented the house for week of 26th. Kate Bensberg Opera co. Dec. 4.

#### OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): Gilmore's Band 18th to packed house from top to bottom.

#### COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A Wonderful Woman co. came 16th to small audience. Louie Lord in the title role is an actress of unusual ability. A Legal Document co. 19th to very poor business. Little Nugget co. 21st to good house. The entertainment contains much that is amusing, principally songs, dances and specialties.

#### WATERLOO.

Little Nugget, to good business 15th. Gilmore's Band played to an overflowing house 20th. Laura Dainty, in A Mountain Pink, 23d. George Ober, in Dr. Jekyll and Mr. Hyde, 27th.

#### FORT MADISON.

New Bennett Opera House (J.W.Campbell,manager): Estelle Clayton, to fair audience 13th. Gilmore's Band gave a matinee concert 17th, to light business. Royce and Lansing's Musical Comedy co. 26th.

#### LEMARS.

Hoyt's Opera House (T. J. Andrews, manager): Holliday's Minstrels gave a pleasing entertainment to a good house 10th. Billy Marble co. in Two Orphans, to a fair house 12th. The Clair Patee co. 14-17.

#### IOWA CITY.

Opera House (J. N. Coldren, manager): Gilmore's Band to a packed house 21st. Chas. Erin Verner in Shamus O'Brien delighted a crowded and appreciative audience 23d; Minnie Maddern 27th.

#### KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Gilmore's Band attracted a large audience 17th. Mr. Gilmore's failure to give the advertised features of his jubilee concert caused great dissatisfaction. Rentfrow's Pathfinders did a big business at reduced prices of admission, week ending 24th; Maggie Mitchell 27th; Mattie Vickers 29th, matinee and night.

Items: Mrs. M. Rentfrow (Marie Jasper), wife of the manager of the Rentfrow co., is seriously ill at Oskaloosa.—A lodge of Elks was instituted here 22d by Dr. Hamilton E. Leach, E. G. R., Dr. Simon Quinlin, D. E. G. R., and other dignitaries of the order. Among those initiated were Manager Craig and your correspondent. At the banquet, which followed the initiation and installation exercises, music was furnished by the orchestra of the Rentfrow co.

#### CRESTON.

Creston Opera House (J. H. Patt, manager): The Andrews Opera co. pleased a large audience 19th. The Little Nugget co. did not meet the expectations of the fine audience that greeted it 23d. They played to S.R.O. but failed to give satisfaction. Sutton's U. T. C. co. 29th; Royce and Lansing's Musical Comedy co. Dec. 4.

#### BOONE.

Phipps' Opera House (C. E. Phipps, manager): Mlle. Rhea in Much Ado About Nothing, 17th, was greeted with a crowded house. William Harris, her leading man, came in for a share of the applause. The star gave the best of satisfaction. The Montegriffo Opera co. in The Bohemian Girl to S. R. O. 19th. Miss Montegriffo as the Gypsy Queen won special applause. Higgins' Comedy co. 26th, week; Clair Patee Dec. 3-5.

Item: C. E. Phipps has resumed the management of the Opera House.

#### CLINTON.

Davis' Opera House (Harry Tate, manager): Held by the Enemy 19th and White Slave 21st to small but well-pleased audiences. Gilmore's Band afternoon and evening of 23d to large audiences.

Bijou Opera House (L. F. Benton, manager): Minnie Maddern in Caprice 23d to good house. Best attraction presented here this season. George H. Ober in Dr. Jekyll and Mr. Hyde 24th.

#### SIOUX CITY.

Both houses were closed all last week. At the Peavey Rosina Vokes 26-27; Grismer-Davies 3-4.

Next attractions at the Academy are Lilly Clay 28-29; George Tanner 30-1.

#### MUSCATINE.

Turner Opera House (Barney Schmidt, manager): One of the Bravest played to a crowded and well-pleased audience 12th. Gilmore's Band will give an afternoon performance 24th. Edwin Tanner's Dr. Jekyll and Mr. Hyde 26th; Dick Sutton's U. T. C. to a poor house 19th.

Item: Cos. wishing to play at the Turner Opera House should be careful to address their mail there, as Manager Schmidt has had some trouble in getting mail that was intended for him.

#### MARSHALLTOWN.

The Odeon (A. G. Glick, manager): Gilmore's Band 19th to a crowded house. The audience was more than pleased. George Wilson's Minstrels to good business 22d. Mr. Wilson is a great favorite here. Shamus O'Brien is the next attraction.

#### DUBUQUE.

Opera House (Duncan and Waller, managers): Mayes and Mackey's co. was organized here and produced J. L. McCabe's new play, A Game of Ball, 17th. The play is full of comic characters and comical situations, with a song here and there, but the plot is a very tame one. House fair. The audience was not generally pleased with the play. White Slave 20th to a crowded house. Co. excellent. Gilmore's Band 22d to standing-room only. Uncle Tom's Cabin 24th; Dr. Jekyll and Mr. Hyde 26th; My Geraldine 29.

#### FORT DODGE.

Fessler Opera House (W. R. Musgat, manager): Little Nugget played to a good house 17th. Clair Patee co. three nights, commencing 22d, to fair-sized houses.

#### DES MOINES.

Foster's Opera House (William Foster, manager): Struck Gas to fair business 15th.

Grand Opera House (W. W. Moore, manager): Little Nugget came to a medium house and gave good satisfaction 19th. Co. stronger than on its last appearance in this city.

Capital City (W. C. Ross, manager): Higgins' Ideal co. collapsed at Lawrence, Kas., which closes this house 19-24. Templeton Opera co. 26th, week; Old Folks' concert Dec. 11.

#### DAVENPORT.

Burtis Opera House (W. H. Fluke, manager): Held by the Enemy 17th to a fair house. Should this co. play here again they will do a large business. Play and co. are excellent.

Turner Opera House (Charles T. Kindt, manager): Muggs' Landing 18th. Gilmore's Band 24th.

### KANSAS.

#### EMPORIA.

Whitley Opera House (H. C. Whitley, manager): The Prescott-McLean co. played a return engagement in Virginius 16th. A Cold Day to a crowded house 17th. Augustin Daly's A Night Off 22d; P. F. Baker in The Emigrant 24th; Lost in London 30th.

#### PARSONS.

Edwards' Opera House (L. L. Baird, manager): Nellie Free, in the Silver Spur, who was advertised for Nov. 29, cancelled. Murphy and Murray 1st; Chas. E. Verner 15th.

Item: Ed. L. Brannar, the genial advance agent of McFlynn's Circus, is visiting his parents in this town. Ed. has been engaged to do the advance work again next season.

#### TOPEKA.

Grand Opera House (E. H. Macoy, manager): Fred. Douglass in lecture, "Self-Made Men," 15th, attracted quite an audience of curiosity seekers. Beach and Bower's Minstrels 16-17, gave a fairly good show. Prof. John Marshall, leader of Marshall's Military Band, took a benefit 21st prior to departure for Europe. Evangeline, with Fay Templeton, packed the house 22d.

Crawford's Opera House (L. M. Crawford, manager): Rose Coghlan, in Jocelyn, 20th. This was one of the greatest plays and casts we have ever had. Fisher and Sampson's Cold Day co. 21-22; Pete Baker in The Emigrant for 23d.

#### WICHITA.

Crawford's Opera House (L. M. Crawford, manager): The Prescott-McLean co. returned 19th and played Merchant of Venice to a very good audience. They had as opposition a Republican love feast and drew remarkably well under the circumstances. As Portia and Shylock, the two stars strengthened the favorable impression heretofore created in other characters and received unstinted applause for their efforts.

Item: Manager Crawford has added to his already large circuit the Warder Grand in Kansas City, and Tootle's Opera House in St. Joseph.

#### HORTON.

Opera House (W. H. Kemper, manager): Charles Kirk's U. T. C. 22d to crowded house. McCormick's '49, 28-29.

#### WINFIELD.

Winfield Grand (T. B. Myers, local manager): The Prescott-McLean co. appeared in Virginius and Romeo and Juliet 20 21, to small but appreciative audiences. The stars were good; support fair. Ranch 10, 26th; Lost in London 27th; Murray and Murphy 29th.

#### FORT SCOTT.

Opera House (W. P. Patterson, manager): Frank Jones and his farmers' band drew a fair audience 16th. Gypsy Warde 26th; P. F. Baker 29th; Marie Prescott 30th.

### KENTUCKY.

#### OWENSBORO.

Temple Theatre (R. M. Conway, manager): Robert Downing in Spartacus 17th to a very large and appreciative audience; Vernona Jarbeau 21st to fair house; Creston Clarke 29-30.

### MAINE.

#### PORTLAND.

Theatre: The Redmund-Barry co. in Herminie to a large audience 19th; good satisfaction. Cora Tanner in new piece, Fascination, played to the capacity of the house 23-24, and gave a finished performance of a remarkably interesting play. Fascination is a great card, and deserved the patronage it received.

Items: George W. Sammis, the polite and hustling manager of Fascination, is one of THE MIRROR'S most loyal supporters. He says that the Actors' Fund is a pillar of strength to the profession.—Isabella Waldron, of the Fascination co., was formerly leading lady in the old Portland Theatre.—Owing to the cramped stage the handsome scenery of Cora Tanner's co. could not be used during the engagement here.

#### BATH.

Alameda Opera House (T. H. Clark, manager): Redmund-Barry co. in Herminie to good business 24th; co. first-class.

Items: Manager Daniel Emery, of the Gorman and Harrington co., was arrested in Augusta for non-fulfillment of contract.—C. Lawrence Barry was in town this week.

#### SKOWHEGAN.

Coburn Hall (E. C. Heselton, manager): De Lydston and Dunn's Fifth Avenue Theatre co. is billed for week of 26th.

Items: H. G. Snow was in town 20th, trying to arrange a date for the Ladies' Swedish Concert co. He did not succeed.

### MASSACHUSETTS.

#### LYNN.

Music Hall (James F. Rock, manager): Ada Gilman and a good co. in the flimsiest of skits, Bubbling Over, to very light business 19th. The Maritana Opera co. in La Sonnambula appeared in the star course series 20th to a good house. Cora Tanner in Fascination to a fair-sized and thoroughly delighted audience 21st. Passion's Slave 22-24 to poor business. Bennett and Moulton Opera co. this week.

Proctor's Theatre (A. H. Dexter, manager): Week of 19th was divided between C. W. Couldock in Hazel Kirke and the Irwin Brothers' Specialty co. The first named attraction did not do a very large business, and the Specialty co. played to fair-sized houses, which should have been much larger, as it is the best co. of the kind, barring the Howard co., that has been seen here. F. F. Proctor's much-advertised melodrama, The Fugitive, and Arthur Rehan's co. this week.

Items: At the first performance of Hazel Kirke C. W. Couldock came near meeting with a serious accident. The stage had been dressed too far front, and as the old gentleman fell in his accustomed place in front of the table he came directly under the drop. A stage hand on the o. p. side happily saw the danger in time and averted it.—Lillian Abrams and several people formerly with the Kindergarden co. joined Bubbling Over here.—Campbell and Nibby and Prof. Parker and his dogs will join the Irwin Brothers in Philadelphia.—Lizzie Fletcher, of the Passion's Slave co., is a resident of Lynn.—Manager Rock has just returned from New York and promises a line of attractions for the week of Dec. 3 that will eclipse anything ever seen here.

#### SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): I have seven very large audiences to report for last week. T. P. and W.'s Minstrels 19th; too much Shakespeare *a la* charred cork, a great deal too much variety, altogether too little refined fun. Siberia with its human interest, dramatic episodes and stirring climaxes, like the brook, runs on forever. McDonough's production of it 20th was creditable, Forrest Robinson, Eleanor Moretti and Charles Frew being most heartily received. Margaret Mather in Romeo and Juliet 21st convinced us that as a whole Capulet's daughter is far from being her strongest role. J. B. Studley, Charles Hagar, H. A. Weaver and Dan Maguinnis stand out prominently in the satisfactory support. Lamont-Stetson co. in The Yeomen of the Guard (first time here) 22-24. Local opinions of the opera, as elsewhere, differ widely. Alice Carle's Phœbe shows her ready appreciation of Gilbert's wit, as does N. S. Burnham's Shadbolt, and Helen Lamont's Elsie is a dainty assumption, a bit reminiscent of her Rose Maybud. J. C. Roach 30th; Dore Davidson Dec. 1; Cora Tanner 5th; W. T. Bryant 6th.

Items: Ed Marble, stage manager for T. P. and W., was lately presented by Joseph Jefferson with an etching of a Louisana scene near his Winter resort. Mr. Marble is a near relative of the veteran.—Helen Lamont was presented with a basket of flowers 23d, of such size and weight that it was with difficulty she reached the wings.—Luolena Lorainne, who has lately resigned from the Stetson co., is greatly missed.—Orville Wilson, of Chicopee, it turns out, has joined Barlow Brothers' Minstrels as band leader.—Barney Fagan is re-engaged by T. P. and W. for next season, and consequently will not star in the farce he is writing with Clay M. Greene before 1889-90.

#### ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): James A. Herne in Drifting Apart made the first three-night stand since opening of the house 21-22 to fair business. This was Mr. Herne's first appearance in this town. The play and the co. made a favorable impression. Roach in Dan Darcy 27th; T. P. and W.'s Minstrels Dec. 7th.

#### WORCESTER.

Theatre (Mrs. Wilkinson, manager): Mora at popular prices had fair houses all last week. Among the Pines 28-20; Joseph Jefferson in Rip Van Winkle 30th; Held by the Enemy Dec. 1; American Opera co. 4-5.

The Musee (George H. Batchellor, manager): This house will drop the variety business and place light opera on the stage, commencing Dec. 3 with Milton Aborn's Opera co.

Bristol's Dime Museum announces a week of opera.

Mechanic's Hall: Herne's Drifting Apart and Haverly's Uncle Tom's Cabin this week.

Items: Irving Bigelow announces that he will build a Summer theatre at the Lake and run light operas the coming Summer.—The comments on Philip Herne, as played here last week, are of the most favorable nature, and there appears to be a genuine desire to witness the play again during the season.

#### WESTFIELD.

The Philip Herne co. opened the new Opera House 23d to a very large audience, composed of the best people of this place and neighboring towns. The play was presented on the following night also to a large audience. Stetson Opera co. 29th.

Gem Opera House (M. W. Heflin, manager): The Hungarian Gypsy Band 17th to a small but delighted audience. T. P. and W.'s Minstrels 20th to a crowded house. Receipts, $400.

#### MILFORD.

Music Hall (H. E. Morgan, manager): The Imperial Banjo and Mandolin Quartette 21st to a good house. Passion's Slave 26th. The Maritana Opera co., of Boston, in La Sonnambula 29th; T. P. and W.'s Minstrels Dec. 14.

#### LOWELL.

Music Hall (A. V. Partridge, proprietor): Philip Herne had a small house 20th. Frederick Paulding has never appeared to better advantage than in this piece, his description of the horse race calling forth prolonged applause. He and Mason Mitchell received a double recall at the close of the third act. The co. is a magnificent one. Margaret Mather did good business 22d in The Honeymoon. C. W. Couldock, with competent support, to empty benches 23d. Cora Tanner 28th; American Opera co. 29th.

Huntington Hall (John F. Cosgrove, manager): Bennett and Moulton Opera co. drew well last week. Gorman and Harrington's Muldoon's Picnic 1st.

#### CHELSEA.

Academy of Music (James B. Field, manager): The sensational Yankee drama, Reuben Glue, to a large and well-pleased audience 19th. Johnny Prindle as Reuben Glue is excellent, and is supported by a fine co. C. W. Couldock in Hazel Kirke appeared 22d to a fair-sized house. The co. gave a delightful performance. Mr. Couldock responded to many calls before the curtain. A Possible Case 24th; Arthur Rehan's co. 27th; Cook and Adams' co. 27-30; Cora Tanner Dec. 1.

#### SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): Ada Gilman co. played to medium-sized house 24th in Bubbling Over. Miss Gilman is a clever soubrette, and her co. is above the average. Frank Lester in negro specialties appeared to please the audience most. Miss Fitz 27th; Redmund-Barry co. 30th.

#### AMESBURY.

New Opera House (C. W. Currier, manager): Ada Gilman in Bubbling Over 21st. Miss Abrams' singing was much enjoyed. Lotta Dec. 3; Herne's Drifting Apart 6th; A Possible Case 10th.

Items: Miss Abrams and Mr. Sanford, recently with The Kindergarden co., joined the Ada Gilman co here.—THE MIRROR has the largest sale of any dramatic paper that comes here.

#### NORTHAMPTON.

Opera House (William H. Todd, manager): The Opera House, which has been closed for the past few weeks, reopened with Among the Pines 16th to a fair house. The play and co. were highly appreciated by the audience.

Opera House (William H. Todd, manager): T P. and W's Minstrels to standing-room 21st. Yeomen of the Guard Dec. 1.

#### BROCKTON.

City Theatre (W. W. Cross, manager): Philip Herne, as presented by J. M. Hill's excellent co., gave great satisfaction 19th. Messrs. Wheelock and Paulding made decided hits. John Prindle as Reuben Blue had a fair house and gave satisfaction 26th. Among the Pines did a light business 22-23. A Possible Case this week.

Items: Fred W. Parker, treasurer of the Union Square Theatre, is visiting his parents here in this city for a few days.

#### TAUNTON.

Music Hall (A. B. White, proprietor): James A. Herne in Drifting Apart to a large house 20th. Waldo Perkins and Kate Foley carry the comedy part of the piece very nicely. The piece does not compare with Hearts of Oak. Audience disappointed. Levy's Concert co. 22d to fair-sized audience.

#### FALL RIVER.

Academy of Music (William J. Wiley, manager): J. S. Moulton's Dramatic co. appeared 19th, week, to poor business. Frank Mayo 29-30; Bennett and Moulton's Opera co. Dec. 3, week; Held by the Enemy 4th.

Items: Owing to the several changes which we have had in management, Held by the Enemy was booked for 4th while the Opera co. had the entire week of 3d. To save trouble, as well as do the fair thing, the Opera co. gave up the date and will go over to New Bedford that night. Daisy Chaplin left the Moulton co. here owing to ill health. James Wall, of the same co., had a narrow escape from arrest while here. An out-of-town officer came here for him under the impression that he was the man, while a cousin was the one named in the warrant.

### MICHIGAN.

#### KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Johnson and Slavin treated a good house to a very fine minstrel performance 20th. Edwin F. Mayo in The Silver Age had a fair house 21st. The scenery was very fine. The Little Tycoon drew a well-filled house 23d. The co. is a good one, although hardly equal to that of the Temple Theatre, Philadelphia. Lloyd Wilson deserves special mention.

#### MUSKEGON.

Opera House (Fred L. Reynolds, manager): Charles A. Gardner co. in Fatherland 13th to a large house. Mendelssohn Quintette Club of Boston 19th. House was packed. Johnson and Slavin's Minstrels to a fair audience 21st.

#### BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Nobody's Claim 17th to fair business. Nelson's comb. 22d gave good satisfaction to a top-heavy house. Johnson and Slavin's Minstrels 26th; A Pair of Kids 27th; Charles A. Gardner in Karl and Fatherland 30-Dec 1.

#### EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): J. J. Dowling in Nobody's Claim to fair house 16th. The play was not regarded as especially strong, and the interest of the audience was mainly sustained through the co.'s efficient work. Charles A. Gardner in Karl 20th; Ezra Kendell in A Pair of Kids Dec. 1.

#### ANN ARBOR.

Grand Opera House (A. J. Sawyer, manager): Edwin Mayo in Davy Crockett to a small house 23d. Zig-Zag 26th.

#### OWOSSO.

Salsbury's Opera House (F. Ed Kohler, manager): The Hattie Irving Comedy co. 23d in The Mystery of a Hansom Cab was well received. Business fair. Muggs' Landing 30th.

#### GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): Johnson and Slavin's Minstrels 22d. The programme was mostly made up of attractive, if not new features. Johnson and Slavin were especially good and the Selbini troupe of athletes deserve more than passing notice. Little Tycoon 26-27 Zig-Zag 28-29.

Redmond's Opera House (C. H. Garwood, manager): The Nelson Family did an immense business 19-21, and presented an excellent variety programme. The Nelsons introduced some new and attractive acts. Sid France in Jealousy to fair business 22-24. Fine entertainment. Little Nugget, 26th, week.

#### BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Charles A. Gardner in Fatherland 19th to a large and highly pleased audience. Hattie Irving in Mystery of a Hansom Cab 21st to a small house.

Item: Owing to a misunderstanding at Port Huron, Mich. (two co.'s being billed at the Opera House in that city for the same night), The Mystery of a Hansom Cab played here 22d to a small house.

#### MANISTEE.

Union Hall: Mendelssohn Quinette Concert co. to a very select audience 22d. This co. desrves good patronage. Thomas Ryan is the same genial gentleman as of yore.

Opera House (John Hellesvig, manager): Lucas and Sanders' Specialty co., a new co., opened 22d. Every member of the co. claims to be a star, but we fail to see it in the same light. We cannot recommend this co. and would advise all managers who wish to book first-class co.'s not to put this co. in that category.

Item: I am pleased to state that the management of the Opera House had no interest in the booking of this co. further than the renting of the house.

#### IONIA.

Opera House (K. R. Smith, manager): Hattie Irving in The Mystery of a Hansom Cab to fair business 20th.

#### JACKSON.

Hibbard Opera House (Fred. Felton, manager): Boston Symphony Concert co. Nov. 15 to a fair house. Edwin F. Mayo 22d; Johnson and Slavin's Minstrels 23d; Nelson's World co. 24th; Charles A. Gardner 25th; Zig-Zag 26th.

### MINNESOTA.

#### ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Grismer and Davies comb. week of 19th presented Called Back and Forgiven, drawing good houses. The co. is not a strong one, but they gave an acceptable performance. Jos. R. Grismer and Phœbe Davies well sustained the leading roles. Boston Ideal Opera co. week 26th.

People's Theatre (L. W. Walker, manager): Dr. Jekyll and Mr. Hyde was produced and played by the stock co. in a very creditable manner week of 19th, filling the house to its capacity at each performance. In the dual role of Dr. Jekyll and Mr. Hyde A. P. Lipman presents a manly, dignified impersonation of the one and a fine conception of the other. His versatile and powerful rendition of the role called forth very complimentary recognition. Mr. Lipman has made a great hit in the part. Loduski Young as Florence Jekyll gave a neat, girlish impersonation. Harold Russell well played the part of Enfield Carew. The production will be continued another week.

Olympic Theatre (W. J. Wells, manager): A good co. of specialty people presented an attractive bill and the burlesque The Naiad Queen week of 19th in good style, drawing large houses.

Kohl, Middleton and Co.'s Dime Museum have had a very good line of attractions this week and are doing a fine business.

#### STILLWATER.

Grand Opera House (E. W. Durant manager): A co. having no name played My Geraldine for the benefit of the Fire Department 21st, to a fair house. The co. was poor. Perhaps after they rehearse awhile they might improve. Jos. R. Grismer and Phœbe Davies in Called Back 26th.

#### ST. CLOUD.

Opera House (C. F. Macdonald, manager): J. S. Murphy 16th in Kerry Gow, to fair business.

Items: Manager Daniels, of the Murphy comb., says that the report that he had cancelled his week's engagement at Winnipeg is untrue.—Lillian De Wolf, leading with Murphy, has been replaced by Annie Mortland.

### MISSISSIPPI.

#### NATCHEZ.

Two Old Cronies gave an admirable performance 16th to a very large house. The co. is an excellent one and gave entire satisfaction.

#### JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Gorton's New Orleans Minstrels 22d to light business on account of lecture by Sam Jones. Maude Atkinson 26-28.

### MISSOURI.

#### KANSAS CITY.

Coates: Maggie Mitchell, as charming as of old, has been delighting good audiences all last week with her latest success, Ray. Little Barefoot and Fanchon were also produced. The supporting co. is good. Sol Smith Russell next week.

Gillis: The ever popular Carleton Opera co. has been drawing splendid houses all last week. Mr. Carleton has surrounded himself with a splendid co. of artists, comprising Misses Lane, Vincent, Wisdom, Beaudet, and Messrs. Taylor, Broderick, Fais and Murray. Mr. Carleton is in splendid voice. Clara Lane made a hit. Mynheer Jan was the most popular opera produced. Charlie Drew is as clever as ever.

Warder Grand: Rice's Conrad the Corsair, crowded the house first three nights last week. The costuming and scenic effects are superb. The singing was not up to the standard anticipated. Otherwise the performance was good. Herrmann drew crowded houses remainder of the week. The public was astounded at his marvelous skill. He exposed the mechanical tricks in spiritualism on Saturday evening. Rose Coglan next week.

Ninth Street Theatre: Beach and Bowers' Minstrels packed the house all last week. Little Nugget next week.

Alas! A new theatre. It will be erected on the corner of Walnut and Twelfth streets. It will be built by a syndicate of Omaha and Kansas City capitalists, and will cost $40,000. The capacity will be 2,800. Prices will be popular. Geo. Kellogg, formerly identified with the theatrical business in Denver, will manage it. Managers don't like the idea of a new theatre here, but "opposition is the life of trade." Greater the opposition better the percentage. The syndicate is building a chain of opera houses, or buying them, in Omaha, St. Joseph, Leavenworth and Wichita.

Items: L. M. Crawford of Topeka, Kan., has purchased from J. L. Buford the lease of the Warder Grand, paying therefor a good round price and a bonus besides. Mr. Crawford has a circuit of opera houses, comprising St. Joseph, Atchison, Topeka, Wichita, as well as a number of houses in smaller towns in Kansas. He has been extremely anxious to secure a foothold in Kansas City, and he has succeeded at last. He will make his headquarters in this city.—Chas. R. Bacon, in advance of Rose Coghlan, was in the city last Monday.—Mr. and Mrs. Lodge, of this city, signed with P. F. Baker to play leading business. Baker is playing on the Kansas circuit.—It is stated that Mel Hudson is interested in the Warder Grand lease.—J. L. Buford, late manager of the Warder Grand, will join A Night Off co., of which he is proprietor.—Sam Fletcher was in the city Tuesday in the interest of Hanlon's Le Voyage en Suisse.—The many friends of Geo. Coleman, of the Corsair co., will regret to hear of the death of his father two weeks ago.—Lila Blow takes Louise Montague's place as Medora in Conrad the Corsair.—Maggie Mitchell will produce a new play next season, by the author of her present success, Ray.—Stanislaus Stange, now in Rose Coghlan's support, is well known here, and was for a considerable time a resident of this city. His friends here are delighted at his position in the profession and being in the support of so distinguished an artist as Rose Coghlan. He will be given a warm reception next week at the Warder Grand.—"Punch" Wheeler, manager of Lost in London, was in town Thursday.—Fred Miller, Jr., in advance of Minnie Maddern, was in town last Thursday.—Herrmann reports a phenomenal business in Mexico. He jumped from the City of Mexico here, from here he will go to Detroit next week, and thence to New York for a season of five weeks.

#### MEXICO.

Kabrich Opera House (A. Armstrong, manager): George Ober in Dr. Jekyll and Mr. Hyde played to a small audience 19th. Mr. Ober as Dr. Jekyll and Mr. Hyde gave entire satisfaction.

Ferris Grand: Thomas W. Keene in Richard III. played to an eight hundred dollar house 21st.

#### LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Thomas W. Keene, supported by a first-class co., played Richard III. 22d, giving the best performance ever seen here to a good and delighted audience. Michael Strogoff Dec. 3.

#### SEDALIA.

Opera House (H. W. Wood, manager): John Dillon humorously entertained a good crowd in Wanted the Earth 23d. Rice's Evangeline packed the house 24th. The performance gave excellent satisfaction. Lilly Clay's Gaiety co. played to a good male attendance 24th. Minnie Maddern comes in Caprice and In Spite of All 30th and Dec. 1.

#### COLUMBIA.

Haden Opera House (J. E. Crumbaugh, manager): Thomas W. Keene co. completed its engagement here 19-20 and at Mexico, Mo., 21st, this management playing them at both places. Artistically and financially this engagement was a success. Total receipts at both places $1,700.

#### BOONVILLE.

Thespian Opera House (C. E. Gross, manager): John Dillon co. played to good house 22d. Co. good, but they cut the play too short.

#### HANNIBAL.

Park Opera House (Price and Watson, managers): Charles Erin Verver delighted a well-filled house 20th with Shamus O'Brien. W. B. Cahill's O'Finn is worthy of mention. Thomas W. Keene gave Richard III. to a big house 23d; fine support.

### NEBRASKA.

#### NEBRASKA CITY.

Opera House (W. B. Sloan, manager): Prof. Gentry's Canine Paradox gave matinee and evening performance 17th to crowded houses. The entertainment is wonderful in exhibiting the almost human intelligence of the animals. Edwin Barbour appeared in A Legal Document 20th to very poor business. The co. is a strong one. Minna Wright Cranwell and the Mandolin Trio entertained small house 22d, giving good satisfaction. Andrews' Opera co. 23-24.

#### LINCOLN.

Funke Opera House (Crawford and McReynolds, managers); Wilson's Minstrels 17th had a fair house. Rose Coghlan with a good co. played in Jocelyn 21st to good business. Murray and Murphy 22d; Aiden Benedict in Monte Cristo 24th.

Peoples' Theatre (R. S. Browne, manager): Edwin Stuart in a repertoire did good business for week of 19th.

Items: The Carleton Opera co. will present Nanon and The Queen's Lace Handkerchief 29-30 to advanced prices.—Murray and Murphy were entertained 24th by the joint Omaha and Lincoln lodges of the Elks.

#### HASTINGS.

Kerr Opera House (Dave Taggart, manager): Wilson's Minstrels drew a fair-sized audience 16th and gave entire satisfaction. Murray and Murphy drew fairly well 21st and kept the house in an uproar the entire evening. They carry a good band. Natural Gas 23d; Carleton Opera co. Dec. 1

#### FREMONT.

Turner Hall (George F. Looschen, manager): Louie Lord's Dramatic co. 19 20 to small houses, but gave good satisfaction. Aiden Benedict 21st in Monte Cristo to good house

Items: The Louie Lord co. have been playing in the Black Hills, and report to have made $4,000.—John Dillon is expected to open the Love Opera House Dec. 10.

### NEW HAMPSHIRE.

#### NASHUA.

Theatre (A. H. Davis, manager): The Bennett and Moulton Opera co. in The New Mascotte, Robert Macaire, Chimes of Normandy, Merry War, Bohemian Girl, Olivette and Mikado, week of 19th to very good business.

Item: On Monday night the building in which two of the ladies belonging to the Bennett and Moulton Opera co. were stopping was burned. Before retiring, a hand-bag containing $300 was carefully put away; but, aroused by the cries of fire, in their haste to escape, the ladies forgot the hand-bag until the street was reached. As the furniture was carried out each article was scanned by eager eyes, and the place round about searched, but without avail. The next morning, however, to the great joy of the opera singers, the lost was found by an honest teamster. The money had been safely stowed away between two mattresses.

### NEW JERSEY.

#### TRENTON.

Taylor Opera House (John Taylor, manager): The Shadows of a Great City filled the house to the doors 19th. Scenery and cast very fine. Hanlons' Fantasma scored a great success the last three nights of the past week. Miss Burt, in her characterization of Belva Lockwood, was the hit of the performance. The house was crowded nightly and hundreds turned away. The Mendelssohn Choral Union rendered the oratorio of "Saint Paul" to a large and fashionable audience 20th. Annie Pixley 20th; Kellar 30th; Gus Williams Dec. 1; Robert Mantell 3d.

Item: The Trenton Lodge of Elks was instituted Thursday night, with Col. R. A. Donnelly as exalted ruler and a membership of sixty-five.

#### HOBOKEN.

Jacobs' Theatre was well filled first half of last week with select audiences to witness Enoch Arden and Lend Me Five Shillings by home talent. The latter half did not draw so well with The Rag-Picker's Daughter as the attraction. It was written, or, rather, adapted, I understand, by F. C. Wells, from "The Rag-Pickers of Paris." It was commonplace in construction, amateurish in production and wearisome in perception. This week Gray and Stephens in Without a Home and The Old Oaken Bucket.

At Cronheim's Theatre crowded houses were the rule all last week, Higgins' Athletic and Variety comb. being the attraction. Rice and Barton's Burlesque co. opened to good business this week.

Harry W. Semon, resident manager for H. R. Jacobs, reports a very flattering offer to go as advance for P. T. Barnum next season.—Mai Estelle, who was quite a favorite here in the days of the stock co., is making a success in The Twelve Temptations. Her home is in this city.—Manager Cronheim is the happy father of a new boy baby.

#### NEWARK.

Miner's Newark Theatre: Margaret Mather opened for a week on last Monday evening in Romeo and Juliet. Her acting is excellent. Next week, J. K. Emmet.

H. R. Jacobs' Grand Opera House: Fannie Louise Buckingham opened for a week in Mazeppa on last Monday evening. The Romany Rye next week.

#### SOMERVILLE.

Mirror Hall: Iule Keen, in Only a German, did well 21st. Some of his support had been here before and were greeted with pleasure. The Teachers' Institute held here furnished some critical "schoolmarms," but the co. gave a smooth performance. Pizzarello troupe amused a fair house 24th. National Swedish Ladies' Octette, accompanied by Edmund T. Phelan, is the Thanksgiving attraction. Stetson's U. T. C. to only fair business 23d.

Item: Mme. Alberti, wife of the local manager, produces The Land of Nod at Music Hall, Plainfield, on Thanksgiving.

#### PATERSON.

Jacobs' Opera House succeeded in drawing fair houses last week, Geo. C. Boniface in Under Cover and Jerome F. Stevens' Dark Side of a Great City co. being the attractions, each appearing three nights in the order named. H. C. Miner's Zitka 27-28, and Horace Lewis in Monte Cristo 29-Dec. 1. Two Johns 3-5; My Partner 6 8.

Grand Opera House (Fred. A. Thomas, manager): The Night Owls Burlesque co. drew crowded houses last week. The co. is composed of the finest variety performers that ever appeared in our city. Topack and Steele and the Eddys deserve special mention. This week Frolic Pantomime co.; next week, Lillie Hall's English Folly co.

Items. A. R. Martin succeeds Geo. H. Curtis as William Ellwood in Dark Side of a Great City. He joins the co. this week.—Manager Thomas informs me that last week was the banner one in the history of the house. S. R. O. was at a premium on Saturday evening.

### NEW YORK.

#### BUFFALO.

Academy of Music (Meech Brothers, managers): The Bostonians played a successful engagement last week, winding up Saturday night with Pygmalion and Galatea, which was well received. Mrs. Langtry and Henry E. Dixey this week—three nights each.

Court Street Theatre (H. R. Jacobs, manager): Monte Cristo proved a paying attraction week of 19th. The audiences were invariably large. True Irish Hearts, by McCarty and Kitty Coleman, opened 16th.

Corinne Lyceum (Jacobs and Kimball, managers): Ullie Akerstrom was seen last week, and though business was not large it increased nightly. A Bunch of Keys this week.

The Adelphi did a good business with the specialty co., who are followed by Monte Cristo, Jr.

Al. Bunnell's Peck's Bad Boy drew out good audiences.

#### SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Jim the Penman 19-20 drew big houses. Juch Concert co. was largely patronized by the elite. A Legal Wreck 22-24 to large audiences. Will Carleton in readings Dec. 1.

Item: A local amateur dramatic society, called "The Gillettes," in honor of William Gillette, attended A Legal Wreck in a body 22d.

#### HUDSON.

Opera House (E. Waldron, manager) Running Wild to a top-heavy house 17th. The play abounds in good features and comic situations, every part being well sustained, John Wild scoring a decided hit. The singing by Miss Mackey captivated the house. Play and co. deserved a larger audience. Keep it Dark 25th.

#### ALBION.

Village Opera House (Henry Baker, manager): Prof. Morris' Equine and Canine Paradox 15 16 to poor business.

#### ONEIDA.

Munroe Opera House (M. Cavana, manager): Herne's Hearts of Oak Nov. 15 gave good satisfaction to a fair audience. Tavernier co. 30th-Dec. 1.

#### OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Mrs. Alice J. Shaw and concert co. drew a small but well-pleased audience Nov. 22. A. M. Palmer's Jim the Penman co. to good business 21st. The play proved a strong attraction. Frederic Bryton in Forgiven 27th. Mrs. Langtry Dec. 12.

#### CORTLAND.

Cortland Opera House (Robins and Vail, managers): James A. Herne's Hearts of Oak with a strong co. played 21st to good business. J. C. Duff's Comic Opera co. 23d to a well-pleased audience.

#### AUBURN.

Academy of Music (E. J. Matson, manager): The Battle of Gettysburg drew two immense audiences 23d. Early Birds co. 26-27.

#### SENECA FALLS.

Daniels' Opera House (E. J. Matson, manager): He, She, Him and Her co. Dec. 12.

#### ROME.

Sink's Opera House (E. J. Matson, manager): Prof. Hurlburt's Equine and Canine Paradox 19-20 to good business. Ida Van Cortland 26-29.

#### PORT JERVIS.

Opera House (George Lea, manager): George C. Boniface 22-23 to good business in Under Cover. The co. gave first-rate satisfaction. Peck and Fursman's Tom Thumb co. 24, afternoon and evening to splendid business. This co., with Hurburt's trained dogs and horses, constitute a good attraction.

#### NEWBURG.

Academy of Music (A. Stanley Wood, manager): Ovide Musin Concert co. 21st to a large house. Barlow Brothers' Minstrels 23d to a fair-sized audience. Yale Banjo Club 28th; Gus Williams 29th.

Old Opera House (William D. Dickey, manager): Francesca Redding co. all this week.

#### ELMIRA.

Opera House (W. E. Bardwell, manager): J. C. Duff's Opera co. in A Trip to Africa 26th. Rice and Shepard's Minstrels 29th.

Madison Avenue Theatre (G. W. Smith, manager): Lillian Kennedy co. to crowded houses week of 19th, giving good satisfaction. Mrs. Alice J. Shaw, the charming whistler, 27th; A Night in Jersey 29th; Ethel Tucker Dec. 3, week.

#### TROY.

Rand's Opera House (E. Smith Strait, manager): The attractions this week were very good. Gormans' Minstrels 19-20; A Trip to Africa 21st, and Jim the Penman 22-24. This week, The Wife first three nights; A Legal Wreck last three.

Griswold Opera House (Jacobs and Proctor, managers): The Australian Novelty co. did a splendid week's business. This week Lights o' London. Next, The Wages of Sin.

#### BINGHAMTON.

Opera House (J. P. E. Clark, manager): Rufus Scott's Thrown on the World 19th to very good business, considering the rainy weather. The Redpath Lyceum Bureau Concert co. gave one of their enjoyable entertainments to a highly appreciative audience 20th.

#### MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Joseph J. Sullivan in Black Thorn pleased a large audience 22d. Barlow Brothers' Minstrels to good business 24th.

#### ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Herne's Hearts of Oak to good business 22d. Duff's Opera co. gave a fine rendition of Von Suppe's comic opera, A Trip to Africa, to large house 24th. Rice and Sheppard's Minstrels Dec. 1; Ida Van Cortland 3d, week; Maud Banks 11th.

#### UTICA.

Opera House (Jacobs and Proctor, lessees and managers): H. R. Jacobs' Wages of Sin co. 19-21 to fair audiences. The co. is a good one. Elka Wardell as Ruth Hope and King Hedley as Stephen Marler were superb in their roles. Annie Wood and Gertrude Johnson as Jemima Bloggs and her actress daughter supplied the comedy in a manner that made them favorites. The other roles were well filled. The Ragpicker's Daughter 29-Dec. 1.

City Opera House (William J. Supple, manager): Prof. Morris' Equine and Canine Paradox 21-25 to well-filled houses. Best of satisfaction.

#### BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Rhea in Adrienne Lecouvreur 20th to fine business. Audience highly pleased. Minnie Maddern in In Spite of All 23d to a fairly good audience. Her support was excellent throughout.

#### ROCHESTER.

Grand Opera House (W. S. Elkins, manager): Mrs. Scott-Siddons to a fair-sized audience 22d. Grismer and Davies 29th.

Item: W. H. Wright, of Sheridan, Ia., has leased the Grand Opera House, and will close it for a short time in order to make extensive improvements and repairs.

### OHIO.

#### MARION.

Music Hall (Jas. B. Sargent, manager): Charles T. Parsloe in A Grass Widow to a good-sized and well-pleased audience 19th. A refined comedy by a good co.

Items: Genevieve Howard resigned from A Grass Widow co. at this place. Miss Howard's relations with the co. were of the most pleasant nature and she gave entire satisfaction. She was engaged to take a part in Mr. Parsloe's new play, which, owing to the success of A Grass Widow, will not be produced this season.—Harry Graham, in advance of the Kimball Opera co., stopped at Marion on his way to Chicago. He reports good business.

#### SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Mattie Vickers' co. 12th to a fair house. Miss Vickers did not appear, owing to illness. Lights o' London 15th to good business. Lyons Comedy co. week of 19th; Lydia Thompson 26th; Mrs. James Brown Potter 29th.

#### URBANA.

Opera House (P. R. Bennett, Jr., manager):

[CONTINUED ON EIGHTH PAGE.]

# NEW YORK MIRROR

*The Organ of the Theatrical Managers and Dramatic Profession of America.*

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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## It Issues Forth Next Week.

No more advertisements can be received for the Christmas number of THE MIRROR. The space allotted is filled and the pages are closed. We have been obliged to return a large number of announcements that arrived too late. These disappointed advertisers will probably be more prompt next year.

This number will eclipse all our previous holiday issues in literary interest, artistic attractiveness and sumptuous style. We predict that the colored supplement, like every other novel and beautiful feature of the publication, will make a big hit.

Bear in mind that there will be two MIRRORS next week—the regular issue on Thursday and the extra Christmas Number on Saturday.

## The Mirror Enlightens The "Stage."

The London *Stage*, the earnest and representative English dramatic organ, is considerably exercised respecting the present state of our international theatrical relations. Its recent editorial on this subject possesses sufficient interest to warrant the space we give to its re-publication in another column.

With no desire to affront a courteous contemporary, which we willingly concede to be actuated only by sincere and honest motives, we cannot refrain from expressing our surprise at the palpable ignorance of American theatricals and American theatrical journalism displayed in the article referred to. This astonishment grows when we remember that the *Stage* is nearly always well provided with facts upon which to base its views.

Imprimis, its assertion that the amicable relations hitherto existing between the professions in the two countries are now somewhat strained is totally unfounded.

There are many English actors and several English companies playing before the American public at the present time, and to our positive knowledge both the actors and the companies are receiving in every instance, such favor as their simple artistic merits demand.

Our public is noted for its lavish hospitality to foreign artists whatever their nationality may be. The cosmopolitanism of its taste finds distinguished proof in the American tours of such actors as Salvini, Irving, Barnay and Coquelin. In matters of art it has no geographical prejudices. Talent and skill are the passports demanded of the stranger.

In view of the courtesy and the appreciation that English visitors have invariably received from American playgoers and the reputable American press, it is strange that these facts should have escaped the knowledge of the *Stage*. Yet, in spite of its editorial remarks, we do not believe that any of the English actors who have enjoyed the generous hospitality of this country share the false opinions of our contemporary. If they do they are plainly ingrates.

The imaginary disturbance of the international *entente cordiale* is attributed by the *Stage* to the attitude of our newspapers. "Here," it says, "as in the unfortunate Sackville incident, the American journalists are chiefly at fault." And then it goes on to say that the New York dramatic press is endeavoring "to lead professional opinion against the old country." This remark furnishes us with the reason for the errors into which the *Stage* has fallen.

Now it happens that THE MIRROR, while proudly proclaiming its patriotism, never has been afflicted with Anglophobia, in the sense that that social malady is understood on this side of the water. Moreover, the *Stage* uses the term American "dramatic press" to designate a paper primarily devoted to the variety stage and the lower order of professional sports; another paper which, although an eminent authority in turf matters, can by no stretch of the imagination be characterized as a theatrical journal; and a third, which in spite of its misleading title, is in this city known as the exponent of scurrilism and obscenity.

For these reasons THE MIRROR gently but firmly insists on being omitted from the category in question, coupling the request with the hope that its utterances will be read more carefully and its position as the American theatrical organ stated more accurately in future by our esteemed transatlantic contemporary.

What would the *Stage* say if we should soberly classify it, the *Pink 'Un*, the *Topical Times*, and the *Hawk* as the London "dramatic press?" Or if we named General Wolseley and Jack the Ripper in the same breath as Britain's representative warriors? It would not be going further astray from the truth than our contemporary has gone in its extraordinary definition of the New York "dramatic press."

The whole trouble is that the *Stage* has made an egregious blunder. It is as if it had mistaken the fly for the chariot-wheel, or the bray of a little blatant ass for the ominous roar of a big raging lion.

If the *Stage* had stopped to consider the character of the prints that raved with insane violence against an imported stage-manager and an English burlesque company, it would not have devoted its careful attention to the question of "American Relations." If it knew the obscurity and impotence of those prints it would not have imagined that their virulent frenzy in the slightest degree reflected the sentiment of our profession or our public.

Mr. Richard Barker came from London to New York, directed the rehearsals of The Yeomen of the Guard at the Casino, received hearty commendation for his intelligent work and departed in peace. The London Gaiety company appeared at the Standard under the most auspicious circumstances, were extended an exceptionally cordial welcome, and elicited such newspaper notices as in the judgment of the writers they honestly deserved.

These facts do not bear out the *Stage's* idea that there is a prejudice in playgoing and journalistic circles here against English actors. But they show the utter unreliability of the disreputable sources from which the *Stage* has gleaned its misinformation.

Within the limits of this article we can not minutely discuss the other subject broached by our contemporary—that of the relative value of British and American stage art.

Whatever is good or improving we are willing to accept, apart from any question of nationality. Whatever is excellent and beneficial that comes to us we will continue to welcome and appreciate at its true worth.

But this hospitality must not be construed to imply that we underestimate the value of our own artistic productions, or that we rate them beneath those of other nations. On the contrary, we are keenly alive to our own strength, and we are satisfied that in several departments of histrionic work we lead the world.

Indeed, in despite of the comparatively less catholic sentiment across the sea, our tragedians and comedians have done good missionary work there, as the liberal English press has frankly admitted.

Show us the English stars whose light will outshine the radiance of Booth, Jefferson and Anderson, and we will be the first to acknowledge their supremacy.

We have no cause for self-commiseration on account of a lack of indigenous dramatic genius. Nor need we be very much impressed or feel inconsequential because the journals of an old government speaks of us and our institutions as "new." So we are, but one of our decades represents a European century in relative advance. That is one of the advantages of being "new."

Finally, if the *Stage* will look back it will admit that this paper has invariably treated English players with the same justice and courtesy that it is accustomed to bestow upon our home professionals.

We have frequently, it is true, advocated the engagement of native plays in preference—all other things being equal—to giving stage-room to the cheap trash that pours hitherward in a muddy current. It is because the American drama is in its infancy and far in the rear of American histrionism that we believe it should be especially fostered, encouraged, developed and—to a certain rational extent—protected until such time as it shall be sturdy enough to enter the lists with the doughtiest champions of the old world and fight its own battles on a free and equal field.

We do not mean to say that we would have our managers reject good plays because they were English, but we would prefer to see them discriminate for worthy home products and against imported rubbish. If they were to do this we should eventually have a dramatic literature of which we might, as a nation, be proud, while our stage and our public would be relieved from the noxious influences of the numerous "shilling shockers" which, with the native Hoytian imbecilities, now struggle to divide the suffrages of our amusement seekers.

We frankly admit that the so-called "farcical absurdity" entertainment that flourishes in this country is a combination of vulgar horseplay, gags and the rougher ingredients of a variety show, and that it has invaded respectable theatres and become popular with a large class of people. But we think that this style of performance, silly and ridiculous as it is, undoubtedly would never have come into existence had not the bathos and buncombe of imported melodrama made the opposite extreme an alternative. The adnascent Hoyt rubbish will come to an end by-and-bye, as all fads do that are founded on false principles, or no principles at all. When it does, and when our managers permit a worthy patriotism to enter in with the necessary commercial spirit of their occupation, we will have an America drama beside which the best works of the best foreign playwrights may be placed without hazard to our national pride.

It is but fair, however, to say in conclusion that the decline of the English drama in late years has been marked and rapid. If we have failed to improve, they have not failed to retrograde. The most enthusiastic Briton must confess, if he be truthful, that the English dramatic authors have shown a mortifying paucity of force and ability during the last decade. How long is it since an English author wrote an unmistakably great play?

## Not Yet Accomplished.

It must not be supposed that the opinion of the referee presented to the court with the testimony taken by him in the matter of the application of the American Dramatic Fund for authority to dissolve that institution and divide up its possessions is in any sense final or conclusive. Some of the newspapers in reporting the case on Tuesday fell into that error.

This opinion, favorable to the petitioners, was naturally expected. It was based solely on the evidence presented.

The matter will now be brought before the proper judicial authority for confirmation.

The decision yet to be rendered by the court is quite another matter.

The effective work of the members that are unselfishly opposing the plan of dissolution will then be done. The able counsel for Miss Davenport and her associates will submit his argument, which is to be based on points of law, apart from the evidence heard by the referee.

As a matter of fact, therefore, the result is not yet known, and the chances for what many people—ourselves included—believe to be a just and equitable disposition of the matter are as good as ever.

## Personal.

WINTER.—William Winter's Dramatic Diary of 1888 will appear in THE MIRROR on Dec. 29.

LOTTA.—During her Southern tour Lotta and the company supporting her will occupy a special car.

WHITECAR.—William A. Whitecar has been engaged for the leading part in The Fugitive, opening in Hartford next Monday.

FARREN.—Nellie Farren possesses an extraordinary number of jewels. All the brilliants she wears in the last act of Monte Cristo, Jr., are genuine diamonds.

EVANS.—Lizzie Evans has made a pronounced success in her new play, The Buckeye. This season has been the most profitable Miss Evans has ever had.

ARTHUR.—Joseph Arthur will be the guest of the New England Club in Boston on Saturday night. This will be the 207th weekly dinner of that gastronomical organization.

DILLON.—Louise Dillon met with an accident at her home last week. A sideboard fell on her foot, almost crushing it. She played her part at the theatre in the evening with much difficulty.

GIBBS.—Mrs. Berlan Gibbs, who plays the leading role in The Wife on tour, has invested, it is said, nearly $4,000 for her costumes in that play. Mrs. Gibbs, fortunately, possesses a long purse.

MINER.—Harry Miner will sail for this country to-morrow (Thursday). In his letters he states that he has seen a strong melodrama in London, which he will probably bring over for production here.

HAWORTH.—Joseph Haworth has been engaged to support Julia Marlowe during her Boston engagement, which begins at the Hollis' Street Theatre next Monday. He may stay with her the rest of the season.

PREVIOUS.—The report circulated last week that Emma Abbott's production of The Yeomen of the Guard in San Francisco was a failure was rather premature. The opera was not produced until last Monday night.

AKERSTROM.—Ullie Akerstrom made her first appearance before a Buffalo audience at the Lyceum Theatre last week. Her engagement was marked by the largest Wednesday and Saturday matinee audiences ever in the house.

DAVENPORT.—Fanny Davenport closed her engagement at the Chestnut Street Opera House, Philadelphia, last Saturday night. The gross receipts were $12,202—one of the largest weeks in the history of that theatre at the prices.

## In the Courts.

THE DRAMATIC FUND DISSOLUTION.

Referee West had decided in favor of the application of the American Dramatic Fund Association for a dissolution of that corporation and the distribution of the fund among its members, notwithstanding the opposition made on behalf of Fanny Davenport, one of the members, whose desire was that the fund should be placed under the control of the Actors' Fund of America, to be used among the members of the profession, in accordance with the desire of that body. The fund to be distributed amounts to over $55,000. The following is a synopsis of the opinion of the referee:

Of the seventy-two persons, members of or entitled to aid from the Association, all but two declared, prior to the commencement of this proceeding, their consent to the end aimed at therein. Among those so assenting was Miss Fanny Davenport. Miss Davenport has attempted to withdraw her assent and she alone opposes the dissolution asked for. I think that under the by-laws of the Association, this consent may not be now withdrawn, and that by it Miss Davenport is precluded from opposing this application. By uncontradicted evidence it is shown that the Association has practically ceased to fulfil the object for which it was incorporated.

After provision for the orphan children and widows of members, payments from the Association's income are to be made to members "incapacitated from age, sickness and accident" up to five hundred dollars per annum. No payments, however, can, under the by laws, be made to any beneficiary, save from the income of the fund. The invested capital may, on no account, be impaired or touched. This income was in past years, through the dues of a large membership and from benefits, balls and other sources, considerable in amount. It has now so diminished that no beneficiary has received from the Association during the fiscal year, ending March 31, 1888, a sum exceeding $32.40. As the invested capital may not be touched, this small annual payment will, doubtless, through the increasing claims made upon the income, decrease, and such capital, if dissolution of the Association is not now decreed, be eventually divided among a few surviving members. Although, as I have stated, the scheme was one of insurance, I can find no trace therein of the tontine plan.

Miss Davenport does not, as I understand it, deny the necessity of winding up the Association. In her letter to the Association she admits this. In her letter of instruction to her attorney she states that "it is my wish to have the moneys of the Dramatic Fund united with those of the Actors' Fund." And upon that ground she instructs that the present application be on her behalf opposed.

It is manifest that the Actors' Fund dispenses a worthy and needed charity, but this fact is far from furnishing any ground for the compulsory amalgamation of the two corporations.

I think therefore that the petitioner's application should be granted.

This does not by any means terminate the disposition of the fund. The matter will now be presented to the court for confirmation. Ex Judge Dittenhoefer, who represented Miss Davenport, did not present any brief or argument before the referee, but when the case comes up before the court, upon a motion to confirm the report, he will be heard.

THE THALIA CASE STILL UNSETTLED.

The attempt on the part of William Kramer, the proprietor of the Thalia Theatre, to dispossess Managers Gustav Amberg and H. R. Jacobs is finally in the hands of Civil Justice Clancy for adjudication, after several unsuccessful efforts on the part of the managers to prevent him from taking any action in the case.

Ex-Judge Dittenhoefer, representing William Kramer, the proprietor of the Thalia, showed to the court that there had been a tub letting, the pivotal point involved in the suit. Justice Clancy took this theory of the case as the correct one, but was undecided as to his power in the matter, so he gave the counsel an opportunity to submit briefs upon the legal question as to whether he has the power to issue a dispossess warrant.

DENMAN THOMPSON IN CONTEMPT.

Denman Thompson has been ordered by the Supreme Court to show cause why he should not be punished for contempt of court. Some time ago Henrietta Wemler recovered a judgment of $221.09 against Richard Stahl, the composer. An execution was issued against the latter's property, but it was returned unsatisfied. In an effort to ascertain what property could be found belonging to Mr. Stahl, Denman Thompson was brought before the court and examined. He testified that Frank McKee and himself had Stahl's opera Said Pasha under a contract, the terms of which were that Stahl was to receive twenty per cent. of the net profits and $75 per week for his services as leader of the orchestra whenever the opera was produced. Subsequent to this an injunction was granted by Judge Barrett restraining Denman Thompson from parting with his interest in the contract. It is now asserted that Mr. Thompson in violation of this injunction sold his interest to Stahl, receiving therefor a note for $250. Hence the motion to punish him for contempt. Mr. Thompson will have to step up and explain.

THE ARMLESS SLEEVE CONTEST.

As soon as Judge Lawrence, of the Supreme Court, finds time to peruse the papers in the armless sleeve suit between William Gillette and Stanley McKenna he will hand down a decision.

L. Herbert Andrews, of Andrews and Purdy, the counsel for Stanley McKenna, writes us: "I find it stated in many newspapers that we are trying to prevent Mr. Gillette from presenting upon the stage a one-armed man; that is not the case at all, he may produce forty one-armed men, if he wishes. What we are striving to enjoin is a certain dramatic situation and all the business connected therewith, of which the armless sleeve is only a part. We claim that a certain combination of situations and business has been taken from our play and produced by Mr. Gillette in the same sequence and in circumstances which produce precisely the same effect upon the audience."

A VERDICT FOR MRS. THURBER.

The action brought by Amelia F. Boyle as administratrix of the estate of James J. Boyle, to recover salary due for services rendered the defunct American Opera company, was decided adversely by the Appellate Court, which holds that an action of this nature does not survive the creditor. Mr. Boyle brought the action against Mrs. Jeanette M. Thurber, and he died while the suit was pending.

FRED. MARSDEN'S WILL TO BE PROBATED.

The contest over the will of Fred. Marsden is at last terminated, as Surrogate Ranson has decided that the will of the playwright is entitled to probate.

## Edward Harrigan's New Play.

"Mr. Harrigan has decided to call his new Irish drama The Lorgaire," said Manager Mart Hanley to a MIRROR reporter yesterday. "It is in three acts and seven scenes. Mr. Harrigan will produce it at the Park on or about Dec. 10. The amount of scenery to be used for the production is enormous and there is no doubt of its being the heaviest play, as far as scenic effects and complicated mechanism are concerned, that he has ever put on. Dave Braham has composed a great many musical numbers for it, and while the play tells a good Irish story and a very dramatic one, there is such a musical vein running through it that it partakes almost of the nature of an Irish opera.

"Mr. Harrigan is to play four characters. In one of them—a breezy Frenchman—I feel sure that he will make a hit, inasmuch as he talks French fluently and is completely wrapped up in the part. Another character is an Irish detective from Scotland Yard. Mrs. Yeamans is to play a strong comedy part, with more dramatic work in it than is usually allotted to her, while Annie O'Neill has a pretty *ingenue* part. Louise Sylvester will be seen in a strong character part. The entire company will be exhibited to the best advantage.

## Actors' Fund Jottings.

Three thousand one hundred and ninety-eight professionals visited the Reading Room during the week ending Nov. 24, an average of five hundred and thirty-three a day. During the same week a number of books were received for distribution among the sick from Gus Striker. The rooms of the Fund will be open on Thanksgiving day from 10 A.M. until noon, for the delivery of mail matter.

## Letters to the Editor.

WHAT'S THE MATTER WITH A LITTLE STUDY?

NEW YORK, Nov. 26, 1888.

*Editor New York Mirror:*

DEAR SIR—I do not remember when a newspaper article upon the requirements of actors has made such an impression upon me as the one published some weeks ago in THE MIRROR from the pen of Mr. Joseph Howard. I am happy to say that I have heard others express themselves as equally impressed.

Why should we study elocution, declamation, gesticulation, etc., and omit all knowledge of the French language, when there is seldom a play which does not contain many words and phrases of that almost universal tongue.

My visit to a performance of Coquelin's made me ashamed of my limited acquirements, and I resolved to start at once and brush up my French under a thorough teacher, which I fortunately obtained, who unites the Berlitz object method with the conversational, and makes me look forward with impatience to my lesson hour.

Surely we professionals can find time for improvement, and as Mr. Howard said: "What's the matter with a little study?"

Respectfully,
ADELE CLARKE.

VASTLY SUPERIOR.

MEMPHIS, Tenn., Nov. 24, 1888.

*Editor New York Mirror:*

DEAR SIR:—Having just read "Howard's Talk," I long to clasp his hand in cordial fellowship, and tell him how sincerely I honor and thank him for his attitude in regard to "Odd Talk of a Manager," as must every one who is interested in art and desires to see justice done.

For a long time I have wanted to tell you how much I enjoy THE MIRROR and how vastly superior I think it to any other dramatic paper. Truly life would not be life without THE MIRROR. Prosperity to it ever.

Cordially,
SOUTH.

RUFFIANISM IN TYLER.

JOPLIN, Mo., Nov. 22, 1888.

*Editor New York Mirror:*

MY DEAR SIR.—Your Tyler, Tex., correspondent reported my performance of Lost in London as n. g. He said I had a "full house" also. He does not state the truth in either case. The receipts of the evening were a little over $100. The audience was dominated by a crowd of drunken "poor white trash," flush from cotton picking. One of these fellows deliberately walked behind the scenes during the first act, and grossly insulted a lady member of my company. He was "fired" out of the house and his friends swore they would "do me up" for exposing him from the stage.

The unavenged murder of poor Ben Porter render this class of persons as regardless of an actor's life as they would be toward that of a plantation nigger, whom they fancied was growing too independent.

These are the true facts of the case. *Vale*, Tyler.

Yours truly, NEWTON BEERS.

## The Usher.

*Mend him who can! The ladies call him, sweet.* *In Ushering*
—LOVE'S LABOR'S LOST.

Going out between the acts is the old subject that some of our dailies are taking up again. Some of the people they have interviewed defend and others abuse the habit. Playgoers cannot be penned up for a whole evening; they go to a place of amusement for recreation, and it is their privilege to emerge and return whenever they choose, provided they don't interfere with the enjoyment of the rest of the assemblage. It is unquestionably desirable to go out and stretch one's legs and inhale a breath of fresh air during the intermission, for to sit three hours in your seat induces cramp, while the atmosphere of most of the theatres becomes close and foul as the evening wears on. Going out, therefore, becomes a matter of hygiene as well as of physical comfort. It would be a good thing if the theatres had adjacent promenades where women could go out with their escorts and share the privilege now enjoyed solely by the men.

* * *

True, it is annoying for one or two men to edge out between the rows of seats, treading on feet, disarranging bonnets and perhaps obliging a dozen people to rise from their stalls, but how is it to be prevented? Possibly it is rude, but rudeness is only regulated by social regulations, which in this case could hardly be made to apply.

To those who do not, like myself, occupy aisle-seats, I, personally, have an indulgent feeling when they are outward bound, so that they do not repeat the excursion too often during a performance. But some folks frown on the exiters as though they were criminals.

* * *

The remedy lies, not in an attempt to restrict the liberty of the playgoer to come in and go out when he pleases, but in another direction.

Let the force of public opinion compel all managers or theatre-owners to leave sufficient space between the rows to allow people going out to do so without annoyance to the people remaining.

The few extra dollars squeezed into the house by putting the seats in close proximity should not weigh against the pleasure and convenience of thousands of nightly patrons.

* * *

A pretty little actress called on The Sage the other morning and casually remarked that she had been washing her hair with white of egg.

"I wouldn't use eggs, my dear," remarked the philosopher paternally, "they are apt to develop hatch-it features."

Strolling down Broadway with The Usher yesterday The Sage saw an orange-peel nestling on the pavement. He philanthropically kicked it over the curb, observing:

"The pedestrian is like the lawyer in one respect—he frequently slips up on appeal."

* * *

The *World* does not "fake" its minor theatrical notices intelligently. On Tuesday it said that "W. H. Power, a young actor who is rapidly coming to the front as a sterling young Irish comedian, appeared at the Windsor in The Ivy Leaf." This would be pleasing to Mr. Power if he was an actor, but he isn't. He manages The Ivy Leaf, and a young man named Smith O'Brien plays the leading part in it. To be strictly accurate and adequate in its criticisms the *World* ought to send the office boy around to the theatres on Monday nights to collect a set of programmes.

* * *

Is the play noticer of the *Herald* a woman, after all? I shouldn't be surprised if this was the case, for it's a woman's privilege, we all know, to change her mind.

Last week when the Howard Athenæum company was at the Windsor the *Herald* said that Lydia Yeamans had no voice.

This week Miss Yeamans is at Tony Pastor's, and the *Herald* says "her English ballads and dialectic songs were received with much and deserved applause."

Now, will the *Herald* please let us know its final opinion on this important subject.

## Arthur Rehan's Company Going South.

Leon Mayer, business manager of Arthur Rehan's Comedy company, returned to the city the other day, en route to join the organization.

"We have had a very successful season thus far," said Mr. Mayer, in conversation with a MIRROR representative; "much better than last year, in spite of the elections. The greatest enemy we encountered was the weather. It was raining almost continually through our territory. We are to play at Lynn, Mass., on Thanksgiving and from Massachusetts we work our way toward the South, where we expect to do a very good business. Our repertoire includes Nancy and Co., Love in Harness and 7 20 8, and, as the two former plays have never been seen in that territory and the latter has not been produced for five or six years, we think we have some cause for congratulation.

## The Greviance of the Auxiliary Forces.

*Editor New York Mirror:*

DEAR SIR.—As I have read many articles in THE MIRROR written in behalf of people who are compelled, through force of circumstances, to submit to injustice, I thought I would ask you to say a word for many young ladies employed in the extra ballet.

For instance, my sister and myself, who belong to an old professional family, and others, some of whom are also the children of professionals, applied last week to Lawrence Barrett and to Mary Anderson for an engagement. We were actually in want of the necessaries of life. In spite of that fact, we were politely informed that the Boucicault and Palmer scholars were engaged. Therefore, those who were looking forward to employment were left in want.

Don't you think that Mr. Barrett forgets the time when he was obliged to carry a spear? Should Miss Anderson, who is considered to be a true American and is held up as such, import extra people to take the place of Americans? Do you think it is right, also, for managers to encourage strong, healthy women to act as agents to engage extra people, and then deduct from the salary of the latter, which is a mere pittance, a full third, or, in fact, whatever they please? Do you think it right that the girls should be obliged to submit to this outrageous extortion and to the many indignities heaped upon them through want? Now, Mr. Editor, if you will kindly publish this and lend your aid to right these wrongs you will receive the heartfelt thanks of

MANY UNFORTUNATES OF THE PROFESSION.

For the purpose of ascertaining whether the condition of things set forth in the above letter were true, and also whether the strictures that they have called forth were deserved, a MIRROR representative recently spent considerable time in interviewing managers in relation to it.

Manager A. M. Palmer was in his office at the Madison Square Theatre when the reporter called. He listened attentively while the latter read the letter, and then said:

"It is true that Lawrence Barrett did employ pupils of the School of Acting here as auxiliaries during his engagement at the Fifth Avenue Theatre, and it is also true that he has paid them most generously for their work, both because he felt that he could thereby secure a better class of people than those usually engaged and that he could at the same time do something to encourage an effort which he doubtless regards as being in the direction of getting fitter people in all lines of the profession.

"For this action I think that Mr. Barrett is entitled to the greatest credit. It should commend him to all who have the welfare of the profession at heart, for it is in recognition of an effort, no matter how humble, to do something for the stage. The premises that the writer of the letter takes would perhaps lead one to conclude that the pupils of the School were in comfortable circumstances. If this were the fact, if these people were rich, her remarks would, perhaps, be pertinent; but such is not the case. They are all poor, and all in the most needy circumstances. The people who have been engaged from the School, as I have reason to know, are all poor, and need every dollar that they get. Their necessities are none the greater because their education, taste and ambition are higher than those perhaps of the writer of the letter. One of the pupils is a widow with two little children to support, and some of the young men can find more than ready use for the money as it comes in. There is no reason why educated people should not begin at the ballet, nor any reason why the fact that they have an education should bar them from employment.

"As for Miss Anderson, her play is largely dependent on the business done by the extra people. If she imported people it was because she believed that they were really essential to the performance. She did not have time to drill the American supernumeraries until they were as capable as those who had been drilled in London and in the numerous performances given. Even then, I know that she employed several American girls as extras, one being taken right from this School, and that, too, not on the theatre's account, either."

Manager H. A. Rockwood, in discussing the subject of utilizing pupils of the Madison Square School of Acting, said:

"I cannot understand what the profession wants. The theatre-goers like to see talent and merit, and if I had the opportunity I would get all the people I could from the School. Because a woman has been, or is, an actress, does it follow as a logical sequence that the manager should be called upon to support her. Talent is the desideratum on the stage and managers are at liberty to take it wherever they can find it. For my part I do not see what claim actresses or extras have upon managers in general beyond getting paid for any work they may do. This may sound harsh, but is it not true? If you want a cigar on Broadway and suddenly recollect that you can get a better one on Sixth Avenue for the same money, do you hesitate a moment as to where you buy? In Boucicault's school the pupils get all the benefit of the tuition of that master of stage craft, and why shouldn't managers take advantage of that fact."

"A manager ought to be the judge of what he wants in the line of auxiliaries," said Manager Albert Aronson when the letter and its subject matter were introduced to him. "And he should take into consideration regarding the people he engages merely the question of their talent and fitness. The question of whether she or he be American, Irish or German should never enter into the matter."

Mrs. E. L. Fernandez, who, for several years past, has conducted an agency at No. 1212 Broadway for extra people and choruses, was interviewed by a MIRROR reporter. Mrs. Fernandez said:

"The picture portrayed by the writer of that letter is not a bit overdrawn so far as the condition of the rank and file of the auxiliary forces is concerned. A number of these people are really in need from lack of employment. What the cause is I do not know, but there are not so many auxiliary people engaged as formerly. In engaging people I always try to give the preference to those who are most needy, but it is very hard to decide some times, as there are many actually in want. The claim that Mary Anderson imported extra girls I do not think is founded on fact, as I understand that from thirty to thirty-five people, chorus and extras, were engaged for the company in this city. She did not import her extras any more than Henry Irving did. They both may have brought over leaders, the wives or husbands of some of the minor members of the company or some of the dressers who act as heads of mobs, etc., as well, but I think you will find that the bulk of the auxiliaries in the case of Miss Anderson, as I know they were in Mr. Irving's case, were Americans.

"In regard to the other part of the letter, you may distinctly state from me that I never receive the salary of the extras or chorus, and consequently that I never deduct anything from them. The managers pay the parties themselves. When I started in business the managers insisted upon paying me, but I soon discovered that the people were dissatisfied. No matter how much they were paid they felt that they were getting more. So I determined that the people should get their own money, and now I trust to their honor to pay me my commission, and I have never been cheated out of it. An agent is absolutely necessary in this business because the managers insist upon dealing with principals only. The responsibility falls upon the agent. I must be at the theatre to see that the girls are at rehearsal, that they are on time at the evening's performance, and that they are ready to go on, and when I am not there to attend to those things I must have a substitute.

"My charges for this work are very reasonable when you come to figure the whole thing up. For extra work the people are paid at the rate of $5 a week, while chorus girls get from $12 to $15. For extra work I charge twenty-five cents for a single week and a little more if the engagement is for a longer time. For instance, the girls in The Queen's Mate who played at the Broadway Theatre each paid me $1 for the entire ten weeks' engagement. The chorus I charge fifty cents a week and for a long engagement a stated sum. For instance, the chorus girls at the Standard Theatre with the Gaiety company pay me $3 for the entire engagement of six weeks at $15 a week. That is $3 on $90, or less than 4 per cent."

An extra girl who was interviewed by the reporter mentioned a lady connected with a down town agency as the one probably referred to in the letter. This lady, it is said, is paid by the manager and then pays the people herself. During the Fred. Warde engagement in Brooklyn she is reported to have received $6 from the management for each of the girls and to have paid them but $4 50. One of the girls went to Colonel Morris for another engagement and discovered this fact. At another time it is said that she furnished Harrigan's Park Theatre with boys and took half of their salary every week.

A pupil of the School of Acting connected with the Madison Square Theatre, in conversation with a MIRROR representative said:

"There are some very needy people in this School, both among the young men and the young women. Of course there are some who are not, and who care more for the experience they are gaining by acting in Booth and Barrett's support than they do for the money, but to quite a number the latter is a very large item."

## Sweet Lavender Made Sweeter.

"The cause of the modifications that I have made in Sweet Lavender," said Manager Daniel Frohman in conversation with a MIRROR reporter the other day, "is an ethical one. Though the play was perfect as I presented it the first week, there was one flaw—the illegitimacy of Lavender's birth. Mr. Pinero treated this episode with the most exquisite delicacy, but it carried with the play a moral taint that the Lyceum audiences would decidedly resent. After careful consideration I made Ruth Rolt a deserted wife instead of a deserted mistress. It does not affect the strength of the situations, and with this change the play will, I believe, run through the entire season."

"Does Mr. Pinero object to these changes?"

"Mr. Pinero objected to the suggestion I made to him last Summer about this point, and I deferred to his judgment; but I know my audiences, and the result is that Mr. Pinero will receive royalties for twenty weeks instead of six. English society is differently constituted from ours. A *liaison* between a man in high life and a woman in humble sphere might be condoned in England because of the pride of family and the severity of the divorce laws. American audiences look upon this phase of social life with different eyes; and by this method I make a concession to good taste, and present a play that is wholesome, entertaining and unobjectionable, and clean plays are always liked. Changes in foreign plays are frequently necessary to suit local taste. If you will remember, some alterations had to be made in another of Mr. Pinero's plays, The Squire, where a question was touched upon not often discussed in polite society."

## Roland Reed's Successful Tour.

"Roland Reed's entire trip, from the time that he left New York up to Thursday last, averaged better than any tour he ever made," said E. B. Jack, the manager of the comedian, to a MIRROR reporter the other day. "Our Southern trip was exceptionally good. It started with our big jump from Montreal to Atlanta, Ga., and in the latter city he played to the biggest house ever assembled in the theatre.

"The week of election which, as a rule, was bad in the North was one of the most profitable weeks that we had, and, judging from the way we have started in at the Fourteenth Street Theatre, our engagement here, which is for four weeks, will also prove very profitable. This engagement will bring us up to the holidays. Then we go out on the road for two weeks, when we return for three weeks to be divided between New York and Brooklyn.

"Mr. Reed's performance of The Woman Hater has mellowed and grown stronger by constant repetition, and he has added considerable new business to the character. In the early part of March we will make a short tour of the West, and return East, closing the season about May 1, when Mr. Reed will make a two months' visit to Europe. For next season he has a strong novelty."

## The Amateur Stage.

The amateur performance, given Nov. 24 at the German Club rooms, at Stapleton, Staten Island, for the benefit of the Building Fund of Christ Church, was the most successful that ever took place on Staten Island. The entertainment opened with the balcony scene from Romeo and Juliet: Romeo, C. E. Taylor; Juliet, Mrs. Charles Macorkindale. Then followed the Two Grenadiers, by Edward Fesser and William Frizelle; banjo trio, Anson Carroll, B. Carroll, Henry Janssen; How Ruby Played, character sketch by Randolph St. G. Walker; performing animals, Eugene L. Dale, Beverley Robinson, E. Fesser; The Power of the Press, a sketch in one act by E. F. Coward, by E. F. Coward, F. R. Satterlee, Valentine G. Hall. The Staten Island Kinder Sinfonie, under the direction of Beverley Robinson rendered several selections with their usual skill. The programme concluded with an amusing sketch entitled The Stage of To-Day. Cast: C. Macorkindale, J. V. Bouvier, E. Fesser, F. R. Satterlee, R. St. G. Walker.

NOTES.

An amateur performance will be given on the afternoon of the 4th at two o'clock at the Lyceum Theatre in aid of the yellow fever sufferers. The programme, which consists of four different parts, is as follows: First: Quarrel scene from The School for Scandal—Elita P. Otis, J. H. Bird. Second: Blue and Cherry, a comedy in one act, by Miss Alice and Rita Lawrence, W. F. Burroughs, G. W. Nicholas, J. F. Conrad. Third: A Comical Countess, comedy, in one act, by Mrs. W. A. Bloodgood, E. F. Coward, F. G. Landon, W. F. Johnson. Fourth: Comic interlude, Twenty Minutes Under an Umbrella, by Miss Otis and Henry Miller, of the Lyceum Theatre. Tickets, at two dollars each, can be obtained of Mrs. R. A. Pryor.

The eleventh season of the Amateur League will be opened Friday evening at Lexington Avenue Opera House, when Young Mrs. Winthrop will be presented.

## Gossip of the Town.

Samuel J. Browne is disengaged.

Harry Eversfield has been engaged by Daniel Frohman.

The number of "turkey snaps" has diminished this year.

A. M. Palmer has given Effie Ellsler the right to play The Keepsake.

Marc Klaw left town on Monday to go in advance of Fanny Davenport.

Matinees will be given at most of the city theatres on Thanksgiving Day.

Florence Hamilton, supported by her own company, is enjoying a profitable tour.

Music Hall at Washington Court House, Ohio, has open time for good attractions.

Morton's Opera House at Paducah, Ky., has open time for first class combinations.

Manager Harris has dates to fill in Pittsburg, Washington, Cincinnati and Louisville.

The new Standard Theatre at Philadelphia desires a strong attraction for New Year's week.

E. E. Kidder is busily engaged upon the new play which he is writing for a prominent soubrette.

The first matinee by the Madison Square School of Acting has been postponed until Wednesday next.

The benefit of the B. P. O. Elks at the Grand Opera House on last Thursday afternoon netted over $1,900.

Clara Louise Thompson, formerly of Margaret Mather's company, has resigned from Helen Blythe's company.

Marie Carlyle joined Gibson and Ryan's company in Baltimore on last Monday night to play singing soubrettes.

Gustave Amberg's new theatre on Irving Place will open on Thursday night with Ein Erfolg and Fortunio's Liebslied.

Frank Mordaunt is Helen Barry's leading man. Her tour opened on Monday night at Hartford with The Belle's Stratagem.

William Gillette brought suit on Monday against Edwin Arden for the alleged infringement by the latter of his patent "horse effect."

Edwin Thorne in his new play, The Right Man, is stated to have made a success at the Standard Theatre, Philadelphia, on last Monday night.

At a recent testimonial benefit given to the lessee of Her Majesty's Theatre, Dundee, under the auspices of the nobility of Scotland, G. Herbert Leonard, with Mrs. Bandmann-Palmer, appeared in The Happy Pair. The comedietta was pronounced by press and public to be the gem of the "swell" night's entertainment.

The Peavey Grand Opera House at Sioux City, Iowa, wants a good attraction for Christmas.

Emma V. Sheridan has been engaged as leading lady of Thomas W. Keene's company. She will join that organization at Lexington, Ky., on Dec. 10.

Fanny Davenport begins a three weeks' engagement at the Boston Theatre next Monday. Eugene Tompkins has bought the La Tosca scenery from the Broadway Theatre for it.

Carl Rankin died of consumption in Philadelphia on Sunday. He was thirty years of age and was born at Columbus, O. His last engagement was as end man at Dockstader's.

Madeleine Marston has resigned from the Helen Blythe company, where she won much praise for her work as Dame Krinkly in Katherine Howard, and is now open for engagements.

Manager Sheppard, of the Grand Opera House at Toronto, was bitten by a dog last week in ejecting the animal from the lobby of his theatre. Mr. Sheppard had the wound cauterized.

The mother of Walter E. Perkins, of Herne's Drifting Apart company, died suddenly of pneumonia recently while on her way home from Hartford, where she had gone to see him play the comedy part, Silas.

Elaborate care is being taken with the preparation for Little Lord Fauntleroy at the Broadway next Monday. Messrs. French and Sanger and Mrs. Burnett are daily present to direct rehearsals. Nearly the entire house has been sold for the première.

Daly's melodrama, The Under Current, which was booked throughout the country simply on its name of "Daly's melodrama," will not be seen on the road. Its career ended ignominously at Niblo's last Saturday night. The houses on several occasions went down as low as $200.

The annual entertainment of the Boston Press Club at the Boston Theatre takes place on Dec. 6. Fanny Davenport will appear in two acts of La Tosca; Julia Marlowe in one act from Romeo and Juliet; the Gillette company in an act from A Legal Wreck; Helen Barry in After; the Bijou Theatre company in an act from The Chimes of Normandy, and the Howard Atheræum company in specialties.

The patent medicine ghouls, stirred up by the false report, circulated by "Clara Belle" that Sara Jewett is under treatment for the opium habit in an asylum and is supported by the Actors' Fund, are deluging the latter institution with requests to apply their nostrums in the case. Miss Jewett, as THE MIRROR has already stated, is not under the Fund's care.

Samuel G. Young writes from Batopilas, Mexico: "Please renew my subscription to THE MIRROR. Its pages take me every week to New York and save me the nightly expense buying tickets to the theatres. I don't believe I should be angry if you raised the subscription price. You deserve all the success that is crowning your efforts."

John Cobbe, before returning to England, vested authority in his partner, H. S. Taylor, to arrange a tour of this country for Wilson Barrett next season. The repertoire and supporting company have not yet been named, but it is probable that Mr. Barrett's new piece, Nowadays, will be the feature.

The friendly and business relations formerly existing between Mrs. Henrietta Chanfrau and Clifton W. Tayleure are at an end. Legal processes and flamboyant counter-statements are now the order of the day in Long Branch. Mrs. Chanfrau, it appears, is trying to depose Mr. Tayleure from the control and editorship of the *Long Branch News*.

THE MIRROR has received a round robin from the John Wild company, stating that the original members of that organization will continue in it and that none have resigned. They assert that the report that Mr. Wild was going to withdraw his new play, Running Wild, and that several members of the company had resigned, was circulated by a business manager who was discharged for incompetency.

Frank Oakes Rose gave his second Dickens entertainment at Niblo's Garden on Sunday to a good house, considering the inclemency of the weather. Mr. Rose has made a favorable impression in the field he has chosen. He was assisted by C. E. Le Paige on the piano and a madrigal chorus. Mr. Rose will give his lecture next Sunday. After that his South American entertainment will be given. He will remain at Niblo's all Winter.

The Carleton Opera company has just concluded arrangements with the Union Pacific Railway for a special train from Omaha to Denver and from there to Portland. This is the greatest number of miles a special has ever been run for any theatrical company. From Denver to Portland the run will be made without stops except to change locomotives and the train will arrive in Portland two hours after the train that leaves Denver the day before the company.

The Paymaster company met with a slight railroad accident en route to Louisville which damaged some of the special scenery, and the company was unable to present the play on last Monday night in that city. On the following night in making the leap for life at Macauley's Theatre, the tank gave way, and Mr. Harrison was precipitated to the floor beneath, narrowly escaping serious injury. There was great excitement, the dressing-rooms were inundated, several physicians called in, but no great damage resulted.

Rudolph Aronson has arranged to furnish the Casino with chairs that are claimed to be the easiest and most comfortable ever introduced into a theatre. Chairs of this style are to be used in the new theatre at the Exposition Building in Paris next year. They are fully twenty-two inches wide, upholstered with crushed plush, which never hardens, and with all the usual conveniences of foot rests, places for the hat, umbrella and the overcoat of the occupant. An opera glass will also be attached to every other chair. The cost of the chairs will be $15 each.

Will L. Thompson, author of the beautiful ballads, "Gathering Shells on the Sea Shore," "Drifting with the Tide," etc., has published a bunch of concert quartettes which are deservedly popular. The list includes "Come where the Lilies Bloom" (sung by Denman Thompson's Quartette in The Old Homestead for two seasons); "Friendship, Love and Song," "Good Night, Gentle Folks," "Moonlight will Come Again," "The Better Day Coming To-morrow," "Medley of National Songs," "When My Ship Comes Over the Sea," and "The Indian Summer Time." It is said that half a million copies of these quartettes have already been been sold.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Monroe and Rice's My Aunt Bridget opened the season 20th to a large and delighted house. Edwin Southers' Kit Carson 29th; Gilmore's Band 1st.

Item: THE MIRROR correspondent had the pleasure of presenting Monroe and Rice a handsome pen-work sign, which they appreciated.

### BELLEFONTAINE.

The Grand Opera (Geo. W. Guy, manager): This house will reopen 28th with A Cold Day co.

### AKRON.

Academy of Music (W. G. Robinson, manager): Charles T. Parsloe in A Grass Widow played to a fair house 17th. Good singing and dancing added to the entertainment. Creston Clarke made his first appearance in this city 19th in Hamlet. He deserved a larger audience than that in attendance. Beacon Lights to a crowded house 20th.

### CIRCLEVILLE.

New Opera House (Chas. H. Kellstadt, manager): My Aunt Bridget drew a packed house 19th. Hilarity was advertised for 29th, but the engagement has been cancelled. Gilmore's Band 4th.

Item: Dr. Blackstone has resigned his position as manager.

### WASHINGTON C. H.

Opera House (H. B. Smith, manager): Fowler and Warmington's co. presented to a large and appreciative audience Skipped by the Light of the Moon.

### EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): By request Rose Lisle Dramatic co. played East Lynne 19th, to full house. Howe comb. in repertoire 20-24. Kate Purssell 28-29; Kennedy, mesmerist, week of Dec. 5.

### UPPER SANDUSKY.

Opera House (John W. Lime, manager): Fisher's Cold Day Comedy co. to good business 21st. The play was after the style of Two Old Cronies, but not so well received.

Item: John W. Ransone, with A Cold Day co., has recently copyrighted a new play, Is Marriage a Failure, and will put it on the coming season.

### STEUBENVILLE.

City Opera House (Koseman Gardner, manager): Yankee Moore came 19th in Our Jonathan, to fair house. Mme. Neuville and son, Augustin, presented The Boy Tramp 21st, to a well pleased and large audience. Corner Grocery 24th, to crowded house. Her Husband Dec. 1.

### NEWARK.

Opera House (J. H. Miller, manager): Melville Sisters Dramatic co. scored a decided success during the past week at popular prices.

### MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Creston Clarke as Hamlet 20th made quite a hit. The Ophelia of Victory Bateman won deserved applause. Rest of co. poor. Gilmore's Band Dec. 6.

### NORWALK.

The Baldwin Comedy co. held the boards at Gardiner's Music Hall last week. The co. is a good one and are drawing good houses at popular prices. Mlle. Rhea 29th.

### WARREN.

New Warren Opera House (P. L. Webb, lessee and manager): A Postage Stamp co. to a large house 23d. The Hussar Band highly appreciated.

### MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): A Cold Day did not receive a very warm reception here 20th. The audience was small and not very enthusiastic. Probably the best attraction seen here in years was Roland Reed in Cheek 21st. The cast was exceptionally strong. Roland Reed and Annie Lewis were frequently recalled. Miss Lewis is a charming woman with an excellent voice. A Postage Stamp 30th; Mattie Goodrich Dec. 5.

### TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Hi Henry's Minstrels drew a fair house 19th. They gave a very good first part. Schaffer and Blakely the last three nights of the week to slim houses. They gave a variety performance which was out of place in a first-class theatre.

People's: Little Nugget to standing-room only last week.

### GALION.

City Opera House (A. Brokaw, manager): A Cold Day co. played a return date 19th, to a large house. Performance satisfactory. A Postage Stamp Dec. 1.

### BELLAIRE.

Elysian Opera House (T. C. Cochran, manager): Skipped by the Light of the Moon 20th, to the capacity of the house. Audience well pleased. Corner Grocery 23d played to a large house. Mr. Griffin as Michael Nolan was good, but his support was not up to the standard. Boy Tramp 26th; Florine Arnold in My Husband 30th.

### GALLIPOLIS.

Betz Opera House (A. L. Roadarmour, manager): Griffin's Corner Grocery co. to a large and appreciative audience 21st. Mr. Griffin as Michael Nolan was excellent and received loud applause. Fine band and orchestra.

### YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager): The Arabian Nights co. 19-21 opened to a good audience, but played to decreasing business owing to the flimsy and foolish texture of the dialogue, which completely swamped two very clever people, Richard Carroll and Anna Southerland. A Postage Stamp co pleased a full house 24th.

Bijou: The Metropolitan Madison Square co. (so called) disappointed a good many people 19th, and although the business continued fair the co. improved but little during the week.

### CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Under the Lash to a large house 17th. Beacon Lights to a fair-sized house 19th. Prof. Kennedy, the mesmerist, opened 20th to a packed house and has been drawing crowds all week.

### LIMA.

Faurot's Opera House (G. E. Rogers, manager): Roland Reed played against a Republican jollification 20th, but nevertheless a good-sized audience witnessed his first appearance here in The Woman Hater. The audience was highly pleased with the star, co. and play. A Cold Day 26th; One of the Bravest 28th; Gilmore's Band 30th.

## OREGON.

### PORTLAND.

New Park Theatre (J. P. Howe, manager): The Emma Abbott Opera co. played their return engagement week of 12th to large and fashionable audiences. The World co. 19-23.

Items: Manager Howe is still looking for first-class attractions.—Emma Abbott while here paid $70,000 for a piece of land on Seventh Street, opposite the new hotel, and will erect what is to be termed the Abbott Opera House.

## PENNSYLVANIA.

### HARRISBURG.

Opera House (Markley and Till, managers): Miaco's Magic Talisman drew a fair house 15th and gave a good entertainment. Bill Nye and James Whitcomb Riley drew a large and fashionable audience 16th. To the readers of the lucubrations of these gentlemen the programme was flavored with an ancient and chestnutty aroma. The audience, however, was *en rapport* with our humorous friends and applauded them freely. Kellar 21-23; Kittie Rhoades 26th, week.

### ERIE.

Park Opera House (Wagner and Reis, managers): Monte Cristo, Jr., 19-21, to good business. Corinne has a sweet little voice but lacks strength and volume. The costumes were beautiful. Really the best feature of the performance was the "Grand Hussar March" by sixteen young ladies. Arabian Nights 22d, to a large but disappointed audience. This co. has been dropping people and scenery all along the route, so that now only thirteen people are left in the cast. Maude Banks 26-27; Duff Comic Opera co. 28th; Rhea 29th.

People's Theatre (Walker and Gallagher, managers): German Theatre co. 19-20, to large business. Co. good. Harry Lindley's co. 21-24, to satisfactory results all the week. This theatre is doing good business right along, and is now one of the recognized resorts for play-goers in Erie.

### KITTANNING.

Opera House (Brown and Reynolds, managers): Agnes Cody co. 20th, week. Noss Family Dec. 1.

### UNIONTOWN.

Grand Opera House (G. W. Hamersly, manager): Peck and Fursman's U. T. C. 21st. The Hyer Sisters are clever. The rest of the co. is very indifferent. Muggs' Landing 2 th; Belle Boyd 26th; Fields' Minstrels 29th.

### SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Ivy Leaf to standing room 20th. McNish's Minstrels to big business 22d. The co. is an excellent one and gave good satisfaction. Sallie Hinton 26-28; Sydney Worth 29th; Hanlons' Fantasma Dec. 3-4.

### NORTH EAST.

Short's Opera House (T. W. McCreary, manager): National Theatre co. played last week to fair houses. Merrill's Band 29th; Bait co. Dec. 3-4; Fisk Jubilee Singers 15th.

### NORRISTOWN.

Music Hall (Wallace Boyer, manager): Kellar played to poor business 23d and on that account he cut his performance. Keep It Dark 24th played to fair business and gave a very satisfactory performance. Louise Arnot in repertoire 26th.

### ALLENTOWN.

Music Hall (A. S. Grim, manager): Shadows of a Great City drew a well-filled house 21st; the co. portraying the different roles of this realistic story of crime in high and low life is far above the average and the general verdict of the large audience was that the performance throughout was one of the best of the season. Scenery and stage effects admirable. Jule Keen in Only a German 23d. Notwithstanding the damaging reports relative to the merits of the co. and play circulated by the Bethlehem Opera House manager and attaches, intended to effect the attendance, business was good and the performance gave general satisfaction.

Item: Manager Grim has gained the confidence of our people by the excellent class of attractions that he has presented for this season, the general attendance showing their appreciation of his efforts.

### JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Bartholomew's Equine Paradox week of 19th to large business, and both the press and public united in saying it was the best performance ever given here by trained horses. Lowanda 26-27. Schaffer and Blakely's Specialty co. 29th and Nevada Ned Dec. 1.

Items: The Pennsylvania Railroad Co. refused to bring Prof. Bartholomew's palace car over their road, it being four inches wider than the regulation size.—THE MIRROR is gaining admirers every issue in Johnstown.

### BEAVER FALLS.

Opera House (C. B. Foster, manager): Beacon Lights co. 23d to light business.

Sixth Avenue Theatre (Bell and Cashbaugh, lessees and managers): A large advance sale for Clara Morris 27th. Muggs' Landing 29th; Valda Concert co. Dec. 4; Maude Banks 5.

### WARREN.

Library Hall (E. A. Hempstead, manager): Our theatre was filled four times week of 19th to listen to lectures by Dr. Mary Allen and Belva A. Lockwood. Audiences well pleased. Clara Morris 24th, supported by Frederic de Belleville and an excellent co., presented Renee de Moray to a packed house at advanced prices. The audience was more than pleased with the performance.

### OIL CITY.

Opera House (Hempstead and Honeywell, managers): A full house was present 23d to witness the most important event of the season so far, the presentation of Renee de Moray by Clara Morris and a strong co. The applause was generous and merited, and the large audience realized that they had seen one of the greatest emotional actresses at her best. Contrary to her reputation, Miss Morris had short waits between the acts. Siberia Dec. 7.

### TITUSVILLE.

Opera House (C. F. Lake, proprietor): The Boy Tramp 18th to fair business; audience well pleased. Clara Morris in Renee de Moray 22d to a packed house. The entertainment was grand, and a better pleased audience never left the Opera House. Gardiner's Arabian Nights 23d played to better business than the co. deserved.

### NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Keep it Dark played to a fair-sized audience 21st. Beacon Lights co. failed to give satisfaction. 22; light business.

Opera House (R. M. Allen, manager): Mme Neuville co. in The Boy Tramp to fair business 20th. Ollet Specialty co. Dec. 4.

### SCRANTON.

Academy of Music (C. H. Lindsay, manager): Hanlon's Fantasma 19-21 to packed houses. Fairy Well 23d to good business. The singing was quite a pleasing feature. Shadows of a Great City 24th to a crowded house. The scenery was fine and worked well. The co. is a good one.

### YORK.

Opera House (B. C. Pentz, manager): Muggs' Landing 19th to a large house. Mediocre performance. Zozo 24th to good business on return engagement; performance and scenery liberally applauded. Mountjoy Walker, an old favorite here, was warmly welcomed. Hardie and Von Leer in On the Frontier, Dec. 1.

### READING.

Academy of Music (H. R. Jacobs, manager): Shadows of a Great City drew a good house 20th. The performance was well given. Amberg's Thalia Opera co. 21-24 in The Beggar Student, Boccaccio, Die Fledermaus, Black Hussar and Nanon. The co. is large and the operas were well presented.

Grand Opera House (George M. Miller, manager): Kittie Rhoades 19th, week, in Tom Sawyer, The Danites and Faust and Marguerite drew large houses. Miss Rhoades as Tom Sawyer was a favorite, and was frequently called before the curtain. The London Specialty co. 24th; Gray and Stephens 26th, week.

### LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): Hardie and Von Leer's On the Frontier drew crowded houses 19-21. The Indian band, with this co. attracted considerable attention. A Night in Jersey was given to light business 22-24. The co. is a good one.

### EASTON.

Opera House: Dore Davison gave a fair interpretation of the dual role of Dr. Jekyll and Mr. Hyde to a good house 19th. Kellar, the magician, appeared to an appreciative but small audience 24th.

### ALTOONA.

Eleventh Avenue Opera House (E. D. Griswold, manager): Muggs' Landing 23d to a fair-sized house. The audience was only partially pleased. Beacon Lights 24th to a good house, giving fair satisfaction. Bartholomew's Equine Paradox 26th, week.

Mountain City Theatre (W. L. Plack, manager): McNish's Minstrels 19-20 to large houses, giving excellent satisfaction.

Item: W. L. Plack, son of the proprietor of the Mountain City Theatre, will manage this house for the balance of the season.

### MEADVILLE.

Academy of Music (E. A. Hempstead, manager): A Postage Stamp crowded the house 21st, and kept the large audience in continual laughter during the evening. Their excellent band and orchestra are a very attractive feature.

### PITTSTON.

Music Hall (W. D. Evans, manager): Shadows of a Great City to a large house 23d; co. and scenery first-class. Waite's Comedy co. 26th, week.

## SOUTH CAROLINA.

### CHARLESTON.

Last week was the greatest dramatic sennight in the annals of the Charleston stage. Heretofore, in her palmiest days, Charleston has had but one first-class theatre. Last week two leading cos. appeared every evening and at Wednesday and Saturday matinees in two first-class theatres and the first American production of a new play was given. The most gratifying feature of the week is that both cos. proved highly meritorious, for the houses, like Mr. Finney's turnip, "grew and grew and grew," each being larger than the preceding.

Academy of Music (Will T. Keogh, manager): Neil Burgess, admirably supported, presented two charming New England comedies—County Fair and Vim. The S. R. O. sign was conspicuous at this house, many being turned away.

Grand Opera House (J. F. O'Neill, manager): John A. Stevens presented his well-known Unknown the first four nights. Mr. Stevens' new play, The Mask of Life, a Russian story of intrigue and conspiracy of the present time, was given 23-24 and matinee. It is cleverly constructed and in every respect a strong play. The plot is ingeniously unfolded, the characters distinct and well developed, the language forceful and the situations highly dramatic. Mr. Stevens has written a powerful play and a bright future is predicted for it. The author-actor has surrounded himself with a strong co. The plot has already been given in THE MIRROR. Following is the cast:

| | |
|---|---|
| Count Ivan Demidoff | John A. Stevens |
| Count Fedor Petrovich | Walter Craven |
| Prince Paul | Henry Talbot |
| Vladimer | William Wilson |
| Bogdaneuve | Drew A. Morton |
| Dr. Ramuzin | James Ottley |
| Turganiff | E. J. Hefferman |
| Paola | Collin Varrey |
| Captain of the Guard | Harry Brown |
| Olga | Stella Reese |
| Countess D'Aiville | Dora Norman |
| Madame Markoff | Irene Aveail |
| Irma | Teresa Butler |
| Therese | Viola Gordon |

## RHODE ISLAND.

### PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Last week the management gave to our theatre-goers one of the best treats of the season in the production of The Wife. Nothing since The Henrietta has given such enjoyment or has been so well patronized. This week Paul Kauvar is the attraction and the advance sale predicts a large patronage during the week. Thatcher, Primrose and West's Minstrels first half and Lotta the balance of next week.

Gaiety Opera House (Keith and Jacobs, managers): Jennie Calef and a very fair supporting co. filled the house at every performance last week. This week J. B. Polk and co. will present Mixed Pickles. Next week, We, Us & Co.

Westminster Musee: The S. R. O. sign has been seen here several times the past week.

### NEWPORT.

Opera House (H. Bull, Jr., manager): James A. Herne in Drifting Apart to a large and well-pleased audience 19th. James F. Murphy, of the Boston *Pilot* (a Newport boy), gave his new play, Shamrock and Rose, to fair house, for the benefit of Father Mathew's T. A. B. Society, 21st. Among the Pines 27th; Frank Mayo in The Royal Guard 28th.

Item: A Lodge of Elks was instituted here last week.

## TENNESSEE.

### MEMPHIS.

Memphis Theatre (Frank Gray, manager): If Sol Smith Russell is accustomed to be influenced by a crowded house and an appreciative audience he was certainly gratified and pleased here. He opened 20th in A Poor Relation. After the first act he was called out and made a brief impromptu speech. He was proud of the reception and said few knew him here twenty-five years ago, when he thought he was an actor, but now he finds that he is only learning. Mr. Russell need have no fears about the new play; it is certainly his best piece. He is well supported. Miss Osborne, unfortunately, was suffering with malaria, but acted well. Miss Butler and the little children are very good. The little ones do more than any children I ever saw on the stage. Byron Douglass and Mr. Fitzpatrick, the leading men, are fine supports. Estelle Clayton opened 22d in A Sad Coquette. She plays the Quick or the Dead 23d. The co. is good. Miss Clayton is a very pretty woman and pleases the audience throughout the whole play. Streets of New York 29-Dec. 1.

Items: The weather has been against the theatre-goers, but still the attendance is good.—We need an opera house on Main street more centrally located. Perhaps we will have it some day.

### NASHVILLE.

The Vendome (J. O. Milsom, manager): Lights and Shadows 19-20 to light business. The play is one of strength and unusual merit, the scenery is attractive, the mounting elegant and the cast excellent. May Newman and Agnes Herndon received numerous curtain calls. Emma Field was very clever, and H. S. Duffield and W. F. Doyle deserve to be specially mentioned. W. J. Scanlan 21-24 to splendid houses. The engagement, in fact, is the best he has ever played in Nashville. At the matinee Saturday the house was packed from pit to gallery—the S. R. O. card being early displayed. Shane-na-Lawn and the Irish Minstrel were presented. Mr. Scanlan contracted a severe cold while in Texas and is just beginning to recover from its effects. He was, in consequence, hoarse and in bad voice, but he delighted everybody notwithstanding. His supporting co. is the best he has yet visited us with. Stella Fenton, Mattie Ferguson, Robert McNair, Thaddeus Shine and Edward R. Marsden were each accorded a warm wlecome. The sale of seats has opened up well for Vernona Jarbeau 26-28; Effie Ellsler 29-Dec. 1. Natural Gas 3-5.

The Grand (L. C. Haile and Co., managers): McKee Rankin all last week to fair business. He is supported by a strong co. The Runaway Wife and '49 were presented. The Runaway Wife is a very pretty play and has pleased everyone who has seen it. It has all the elements of success and I will be much mistaken if it fails to net him a handsome profit by the end of the season. Mabel Bert, as Lady Alice, shared the honor with the star. She was very good, too, as Carrots. Fred. Marden and Joseph Allen made good impressions. Nellie Walters in Criss Cross 29-Dec. 1; Two Old Cronies 3-5.

The Masonic (R. N. Sivgh, manager): House has been closed this week. Nellie Free is billed for 26 29.

May's Opera House (Charles May, manager): Manager May presented his patrons with a good bill last week, and the attendance was very satisfactory. There were new faces and new sketches that added to the pleasure and interest of the performance.

Items: Harry Kennedy was kept busy shaking hands with his host of friends while here. He tells me that his Lights and Shadows and his White Slave cos. are both doing splendid business.—Jennie Karsner, of this place, is leading lady in The White Slave co., and has, I am advised by Mr. Kennedy, made a decided hit in the part. Her friends here are much delighted over the news of her success.—McKee Rankin and Fred Maeder have a new play, The Skirmish Line, that they are getting ready to produce during their New Orleans engagement early in December. They invited several friends to their room Friday evening to hear it read and pass criticism. There are four acts and the action of the play entire is laid in the South, on and about a Southern plantation, and deals with one of the harrowing incidents of the late war. It opens with the breaking out of the war and ends when peace is declared. I was not present at the reading, but am assured by competent critics who were, that the play abounds with interest, that the plot is strong, that the story is cleverly told, and that the arrangement is skillful.—C. O. Tennis has arrived in advance of the Two Old Cronies.—Gus Moulton has industriously and nicely paved the way for a good engagement for Vernona Jarbeau.—Dr. R. L. C. White, manager of the White Opera House, Lebanon, purchased recently at a sale of uncalled-for freight by the Southern and Adams Express co. a package that turned out to be an autograph album, the property, as shown by the fly-leaf, of Mrs. Sophie W. Knight, the actress. It bears the date, London, England, July 3, 1879. Dr. White says he will return it to the owner.—Jean Houston has gone to join Only a Farmer's Daughter.—J. Newton, manager for W. J. Scanlan, has many friends here, who are always glad to see him. Mrs. Scanlan was taken very ill in New Orleans and had to lay over there. She improved sufficiently to join her husband here.

### KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): W. J. Scanlan 19th in Shane-na-Lawn to a crowded house. Mr. Scanlan made a most favorable impression. A. M. Palmer's Jim the Penman 21st to a densely crowded house. Return date requested. Lavinia Shannon 26th; Miaco's Humpty Dumpty 29th; Janauschek 30 31.

Bijou Theatre (A. L. Gardner, manager): Very good show all last week. Change of programme this week.

### CHATTANOOGA.

New Opera House (Paul R. Albert, manager): W. J. Scanlan and co. appeared here 20th to a large audience. The co. fair. A. M. Palmer's Jim the Penman co. followed 22d and packed the house. This is undoubtedly the most even co. that has appeared here this season. Miss Lavinia Shannon in The Mystery of Audley Court will appear 24th and matinee. Lizzie Evans 28-29.

### UNION CITY.

Nellie Siddons Burlesque co. to good business 22d. McCabe and Young's Minstrels, advertised for 16th, failed to materialize and are booked for the 26th.

## TEXAS.

### HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): The Weston Brothers 16-17 to very light business. Jane Coombs presented Bleak House to a very good audience 19th. Bad weather has interfered seriously with the business of both these cos.

Items: Your correspondent to-day interviewed Mr. Gus A. Fredericks, manager Grand Opera House in this city, and was informed that the movement to organize another circuit in Texas was taking shape. A conference of local managers has been held, and Manager Bidwell, of New Orleans will act in co-operation with the new circuit. Mr. Fredericks assures me that active steps of a definite character are being taken, and they will soon be competitors for the business of cos. coming to Texas.—Gray's Opera House is being renovated and repaired for business during the coming season.

### GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Kate Claxton's engagement terminated 15th with Two Orphans to a medium house. Jane Coombs in Bleak House and Engaged met with but little financial success 16-17. Miss Coombs deserved better patronage, both plays being creditably rendered. Jules Grau's Comic Opera co. in repertoire played a four nights' engagement, opening 19th in Black Hussar to a full house. Business fell off after the opening night, owing to unpropitious weather. Goodyear, Cook and Dillon's Minstrels 23-24; Mr. and Mrs. W. J. Florence 26-27.

Item: Manager Hawley, of the Harmony, is in New Orleans making arrangements for attractions. The Harmony will probably be opened early in December.

### SAN ANTONIO.

Grand Opera House (T. W. Mullaly, manager): Kate Claxton played to packed houses 16-17 and matinee. Co. good and gave general satisfaction. The Pastor Spanish Opera co. 18-20 and matinee to crowded houses. They presented Traviata, Mascotte and Martha. Co. generally good as regards principals, but the chorus was very poor. Jane Coombs in Bleak House 21st to a good audience. She played Engaged 22d. Miss Coombs gave evident satisfaction and her support was very good.

### AUSTIN.

Millett's Opera House (Captain C. F. Millett, manager): Lily Clay Nov. 15th to big business. Streets of New York 16th to a fair-sized house. Good performance. Kate Claxton 19-20 to good houses. Fine co. Webster and Brady's She 21-22; Jane Coombs 23-24; Goodyear, Cook and Dillon's Minstrels 26th; Grau Opera co. 28-29; Si Perkins 30-Dec. 1.

Item: All eyes are watching eagerly for the CHRISTMAS MIRROR. Many orders have been placed with our local newsdealers.

### GREENVILLE

Cameron's Opera House (Frank Northrup, manager): Nellie Free to fair business 12th. Audience well pleased. Goodyear, Cook and Dillon's Minstrels 16th to big business. Dr. Jekyll and Mr. Hyde by the Howard co. 17th to poor business. Bad weather.

### TYLER

Albertson's Opera House (E. Albertson, manager): Gilbert Huntley comb. 19 20 in May Blossom and Rip Van Winkle. Good business despite the rain and mud. Howard's Jekyll and Hyde 22d; Irene Worrell, 26th, week.

New Grand Opera House (Durst and Bergfeld, managers): Jane Coombs will open this elegant theatre 27th in Bleak House. Advance sales are very large. Boxes will be auctioned off. The opening will be quite an event.

### FORT WORTH.

Opera House (George H. Dashwood, manager): Frank Kilday, supported by a fair co., presented The Streets of New York to a top-heavy house 19th and gave general satisfaction. Kate Claxton and a good co. appeared 22d in The World Against Her to a full house. The play was new here, and it pleased everyone.

### DALLAS.

Dallas Opera House (Greenwall and Son, managers): Lilly Clay's Gaiety co. filled nearly every seat in the Opera House 19th. Streets of New York to a fair house 20th. Weston Brothers in The Way of the World to good business 21st. Kate Claxton in The World Against Her 23-24.

### HUNTSVILLE.

Henry Opera House (John Henry, manager): The Howard co. in Dr. Jekyll and Mr. Hyde to a fair but appreciative audience 10th. The co. is superior to any co. that has visited this city in years. Goodyear's Minstrels 20th to a small house. The troupe deserved better patronage.

Item: Huntsville is becoming a very poor town for amusements.

### BRYAN.

Opera House (J. Q. Tabor, manager): The Georgie Glenn Comedy co. appeared 14th to an array of empty benches. After the just criticism of the performance by THE MIRROR correspondent at Temple, it was not surprising that the co. played to an empty house. The performance was extremely bad. Weston Brothers in Way of the World filled the house 19th to its utmost capacity, notwithstanding the rain poured down in torrents.

Items: J. Q. Tabor has been ill for about ten days, but is improving. During his illness the house has been ably managed by his gentlemanly treasurer, Will Hale.—The Opera House has been renovated, making it quite cosy and comfortable, and good attractions are always greeted with crowded houses, but barnstormers will not be tolerated and had better keep away.—THE MIRROR's circulation here keeps our people well posted on all traveling combs.

### HONEY GROVE.

Grand Opera House (L. C. Hill, manager): Newton Beers' Lost in London co. 16th to the best house of the season; pan pipe singers good. Nellie Free in Silver Spur 19th for the benefit of Oakwood Cemetery, to poor business owing to very bad weather.

Items: Noel Douglas, of Lost in London co., owing to ill health, left the co. here for New York.—Citizens of this place forwarded an engrossed testimonial to Nellie Free in praise of herself and excellent co., and promising a bumper house when she visits Honey Grove again.

### PALESTINE.

Temple Opera House (C. F. and O. B. Sawyers, managers): Goodyear's Minstrels gave an excellent entertainment to a light house 19th. Jekyll and Hyde 20th. Bad weather on both nights. Jane Coombs in Bleak House 26th.

## UTAH.

### SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Louis James and Marie Wainwright fairly captured the town 15-17. It is safe to say that no co. that ever visited this place was so flatteringly received on their first appearance. They presented Virginius, As You Like It and School for Scandal, each of which was so well done that it would be difficult to decide which was the better. Both the people were called time and again before the curtain; in some instances during the progress of a scene they were compelled to bow their acknowledgments to the vociferous applause. The houses were large each night. The co. is a good one throughout, and well support the principals. The local press has spoken in the highest terms of the engagement. It is considered by all that Mary Anderson, Modjeska and others must look well to their laurels here, or Miss Wainwright will bear them away. So far as this city is concerned they can always count on doing a big business. A local co., under the direction of Prof. H. S. Krouse, gave a grand concert 19th, to a large and fashionable audience. A number of vocal and instrumental selections were given, the latter by the largest local orchestra ever seen here. The Messe Solenelle was given with grand effect. There was much applause and many recalls.

Item: Louis James and Marie Wainwright talk of spending their next Summer vacation in this section, to enjoy the magnificent bathing in our great Salt Lake. Edward Royle of the James co. is a Salt Lake boy. His friends are gratified to see him doing so well.

## VIRGINIA.

### RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Zozo attracted good houses 19-21. Thomas' San Francisco Minstrels 22d to a fair house. Aladdin 26-28.

Academy of Music (Berger and Leath, managers): Luke Martin in The Leprechaun was to have played 20-21, but the management, finding that they had been deceived as to the quality and attractiveness of the play, immediately cancelled the engagement. Bill Nye and James Whitcomb Riley entertained a large audience 22d. Atkinson's Comedy co. 26th; A Tin Soldier 29-Dec. 1.

Opera House (R. I. Taylor, manager): A New Tramp in Town this week.

Comique (W. W. Putnam, manager): Business continues very good. The Brobst Twins in songs, dances and clogs, and Mamie Grant, a pretty serio-comic, are the leading cards.

Items: Professor M. Stein, the popular leader of the Academy of Music orchestra, has been confined to his room for several weeks with a severe attack of rheumatism.—Harry Woodson was warmly received by his numerous friends upon his visit here with the San Francisco Minstrels 22d.—Mountjoy Walker, the comedian with Zozo, met with a most hearty reception from his myriads of friends in this, his native city.

Later: Immediately after the performance of Zozo on the 19th, a marriage ceremony was performed on the stage in the presence of a few friends. Miss Ida Morris (Miss Lorraine, her stage name) of Brooklyn, N. Y., and Mr. Seymour Putnam, of Chicago, were married by Rev. H. Melville Jackson. The stage was prettily set and was illumined by calcium lights, with fine effect.

### STAUNTON.

Opera House (W. L. Olivier, manager): Fields' Minstrels to a good house 19th. Atkinson's Peck's Bad Boy 22d. This is one of the worst cos. that we have ever had. They played to a large house. Miaco's Magic Talisman 23d to a small house. A third-rate Humpty Dumpty show.

Items: Mr. Fields informed me that he had cancelled all his Southern dates from Nov. 3 to Dec. 17, including two weeks at New Orleans, and that he now regrets it very much. He reports business good.—THE MIRROR is now on sale at M. F. Peterfish's news-stand on Main Street.

### DANVILLE.

Academy of Music (Neal and Gerst, managers): Alberta Gallatin opened a four nights' engagement 21st, which was Fair week. Packed houses greeted her every night, standing room being at a premium. Lavinia Shannon next.

Item: Miss Gallatin is a favorite in Danville, and in fact with the people of Virginia, of which State she is a native. She will play four nights (return dates) by request in Richmond, Va., next week.

### CHARLOTTESVILLE.

Levy Opera House (Spooner and Page, managers): Al. G. Fields' Minstrels 17th to a very large and appreciative audience. Bill Nye and James Whitcomb Riley 19th to a fair house. Atkinson's Peck's Bad Boy 23d.

### ROANOKE.

Opera House (Tennyson and Simpson, managers): Al. G. Fields' Minstrels 14th to fair business only. Bad weather. Robert Mantell 17th in Monbars to a crowded house. Mr. Mantell received seven curtain calls. Alberta Gallatin played a return date 20th as Parthenia in Ingomar to a large audience. Miss Gallatin is young, beautiful and a good actress, but she has not an evenly balanced co. Magic Talisman 26th.

## VERMONT.

### RUTLAND.

Rutland Opera House (A. W. Higgins, manager): Nancy and co. played to a fair-sized audience 19th.

## WEST VIRGINIA.

### PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The Geyer Minstrel co. gave its second performance 20th to a large and well-pleased house. George Campbell in his German song was splendid. Our Jonathan 23d to light business. The play is good and the co. deserved better patronage.

## WISCONSIN.

### MILWAUKEE.

Grand Opera House (H. Nunnemacher, manager): The Ruling Passion held the boards past week. The piece gave satisfaction to lovers of melodrama, and was presented by a fair co. Held by the Enemy 26th.

New Academy (Jacob Litt, manager): Johnson and Slavin's Minstrels 18t to fair business; good performance. The Boston Ideals opened 19th, presenting The Barber of Seville, Carmen, Faust and Queen Topaz. Pauline L'Allemande made quite a hit as Rosina in The Barber. She possesses a beautiful voice. Robert Downing commenced a four nights' engagement 22d, presenting The Gladiator, Virginius, Ingomar and Julius Cæsar. His audiences were very attentive and enthusiastic, and the marked improvement in his acting since his last appearance here was highly appreciated. The co. supporting is an excellent one.

People's (J. S. Raynor, manager). A. M. Hart's Apollo Burlesque Opera co. held forth to fair houses during the week.

Grand Avenue Theatre: Brouillard's Eden Musee (wax group), Christ Before Pilate, attract much attention and the stage performances have been good.

Items: The Standard remained closed last week. G. A. Bookers' Fair Play is the attraction this week.—Manager Foster, of the Ideals, has the sympathy of many friends here in his continued run of hard luck since leaving.—The Elks always show their respect to Mr. Downing in some neat and appropriate manner. This time a beautiful floral horseshoe was passed over the footlights to him on the opening night, and on Saturday evening after the performance a very enjoyable social was given, with Mr. Downing and members of the co. as the guests of the evening.

### MADISON.

Turner Opera House (Thomas J. Smith, manager): Wilson's Theatre co. all the week to big houses at ten, twenty and thirty cents. This pirate co.'s repertoire is made up of Galley Slave, My Partner, Marble Heart, etc. Wilson boasts about his being a pirate.

### SHEBOYGAN.

Opera House (J. M. Kohler, manager): The Kate Bensberg Opera co. in L'Ombra to a $460 house 17th. The co. gave entire satisfaction. Black Flag was presented 19-20 to small houses. The play and scenery are very good. Julia Gilroy as Ned deserves special mention. L. Hurtt, the boy mesmerist, as 23; Held by the Enemy 25th; Florence Bindley 27th.

Item: A funny incident occurred here during the Kate Bensberg opera performance 17th. At the close of the first act in L'Ombra, when Vespina bids good-night to her friends, she leaves them going backward to the door. It so happened that in the scenery used a sideboard is painted on the scene which looks very similar to a door, and to this sideboard Miss Bensberg walked, trying to find the door-knob; this was the signal for a storm of laughter. The situation was too comical and several minutes passed before the co. was able to go on with their lines.

### JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Minnie Maddern filled the theatre 21st, presenting Caprice for the second time here in a very delightful manner with an excellent co. Held by the Enemy was seen for the first time in this city to only a fair-sized house 23d. Co. good.

Tappin's Music Hall (C. E. Moseley, manager): Edward Tanner's Dr. Jekyll and Mr. Hyde to a fair house 22d. Wilson Comedy co. week of 26th at popular prices.

Item: Morris M. Bostwick's melodrama, entitled Vanderdecken, was produced for the first time to a large and well-pleased audience 19th. The cast was composed of local amateurs.

### LA CROSSE.

McMillan Opera House (George B. Russell, manager): White Slave co. 19th to good business. Grismer-Davies in Called Back and Forgiven 29th. Business good.

## CANADA.

### LONDON.

Grand Opera House (Nelson A. Morkill, manager): Hattie Anderson in Muggs' Landing played to only a fair house 21st. Mrs. Alice J. Shaw, the whistler, and her concert co. had good-sized audience 22d, but proved much of a disappointment.

### ST. THOMAS.

Opera House (George T. Claris, manager): Muggs' Landing 22d to a fair house. Hattie Anderson, although suffering from a severe cold, threw lots of life into the character of Little Muggs and showed a good deal of pluck in attempting to sing at all under the circumstances. She was ably supported in her efforts by Frank H. Doane, as Asa Beck, and Jas. Wemyss as the "Sojer." The rest of the support was poor. Storm Beaten 26th; Peck's Bad Boy 27th.

### MONTREAL.

Academy of Music (Henry Thomas, manager): Lydia Thompson's Burlesque co. to good business week of 19th. This week, Clara Louise Kellogg English Opera co.

Theatre Royal (Sparrow and Jacobs, managers): True Irish Hearts to very good business week of 19th. This week, the Austin Australian Novelty co. Next Lights o' London.

## DATES AHEAD.

*Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.*

### DRAMATIC COMPANIES

A. M. PALMER'S JIM THE PENMAN (Eastern) Co.: Pensacola, Fla., Nov. 29, Mobile 30—Dec. 1, New Orleans 2—week, Galveston, Tex., 10-11, Houston 12-13, San Antonio 14-15.

A. M. PALMER'S JIM THE PENMAN (Western) Co.: N. Y. City Nov. 26—week.

ANNIE PIXLEY CO.: Trenton, N. J., Nov. 29.

AGNES CODY CO.: Connellsville, Pa., Nov. 26—week; Uniontown Dec. 3.

A BUNCH OF KEYS CO.: Buffalo, N. Y., Nov. 26—week; Cleveland Dec. 3—week; Cincinnati 10—week.

A NIGHT OFF CO.: Fort Smith, Ark., Nov. 29, Van Buren 30, Little Rock Dec. 1, Pine Bluff 3, Helena 4, Greenville, Miss., 5, Vicksburg 6, Natchez 7, Baton Rouge 8, New Orleans 9—week.

AMONG THE PINES CO.: Worcester, Mass., Nov. 28-29, Westfield 30, North Adams 31, New Haven, Ct., Dec. 3-5, Waterbury 6-8.

ADONIS CO.: Buffalo, N. Y., Nov. 29-Dec. 1.

A BRASS MONKEY CO.: N. Y. City Oct. 15—indefinite.

A TIN SOLDIER CO.: Richmond, Va., Nov. 28-Dec. 1.

ALONE IN LONDON CO.: New Orleans, Nov. 26—week; Galveston, Tex., Dec. 3-5, Houston 6-7, Austin 8, San Antonio 10, Waco 11, Fort Worth 12, Dallas 13-15.

ARABIAN NIGHTS CO.: Norfolk, Va., Nov. 29-Dec. 1.

ALADDIN CO.: Cleveland Nov. 26—week.

A NIGHT IN JERSEY CO.: Elmira, N. Y., Nov. 29.

ARNOLD AND BENNETT'S CO.: Paola, Kas., Nov. 29-Dec. 1.

A LEGAL WRECK CO.: Troy, N. Y., Nov. 29-Dec. 1.

A POSSIBLE CASE: Brockton, Mass., Nov. 26—week.

A NEW TRAMP IN TOWN: Richmond, Va., Nov. 25—week.

A DARK SECRET CO.: Baltimore, Nov. 26—week.

ADA GRAY CO.: Chicago Nov. 26—week; Brooklyn, N. Y., Dec. 3—week; Philadelphia 10—week.

ADA GILMAN CO.: Wallingford, Ct., Nov. 29, New Haven 30-Dec. 1.

ARTHUR REHAN'S CO.: Lynn, Mass., Nov. 29-Dec. 1, Trenton, N. J., 10.

A HOLE IN THE GROUND CO.: Philadelphia Nov. 26—two weeks.

A PARLOR MATCH CO.: New York City Nov. 26—week; Washington Dec. 3—week; Norfolk, Va., 10-11, Petersburg 12, Richmond 13-15.

A MIDSUMMER NIGHT'S DREAM CO.: Baltimore Nov. 26—week.

A NOBLE OUTCAST CO.: Chicago Nov. 26—week.

A POSTAGE STAMP CO.: Akron, O., Nov. 29, Mansfield 30, Galion Dec. 1, Marion 3, Kenton 4, Lima 5, Findlay 6, Tiffin 7, Sandusky 8, Toledo 10, Detroit, Mich., 11-12.

ADAMS AND COOK'S DRAMATIC CO.: Chelsea, Mass., Nov. 28-30, Amesbury Dec. 1, Lynn 3—week; Marlboro 10—week.

A COLD DAY (Western) CO.: Beloit, Kas., Nov. 29, Adrian, Mich., Dec. 3, Ypsilanti 4, Ann Arbor 5, Pontiac 6, Mt. Clemens 7, Port Huron 8, Bay City 10, East Saginaw 11, Owosso 13.

A GRASS WIDOW CO.: Chicago, Ill., Nov. 25—week; Pullman Dec. 3, Lebanon, Ind., 4, Huntington 5, Marion 6, Fort Wayne 7, Lima, O., 8, Sandusky 10, Bellefontaine 12, Mansfield 13, Meadville, Pa., 14, Youngstown, O., 15.

BRONCHO JOHN CO.: Wellsville, N. Y., Nov. 29, Canisteo 30, Addison Dec. 4, Painted Post 5, Corning, Pa., 6, Susquehanna 12, Deposit, N. Y., 13, Port Jervis 14, Middletown 15.

BLACK FLAG CO.: Grand Rapids, Mich., Nov. 26—week, Kalamazoo Dec. 3-5, Niles 6, South Bend, Ind., 7-8.

BEACON LIGHTS CO.: Philadelphia Nov. 26—week.

BARYE-DAVIS CO.: Opelousas, La., Nov. 26—week, New Iberia Dec. 3—week.

BALDWIN COMEDY CO.: Springfield, O., Nov. 26—week.

BOOTH-BARRETT CO.: New York City Nov. 12—indefinite.

BARRY AND FAY CO.: Louisville Nov. 29-Dec. 1.

BALDWIN-MELVILLE CO.: Meriden, Ct., Nov. 26—week; Peru, Ind., Dec. 3—week.

CORA VAN TASSELL CO.: Milledgeville, Ga., Nov. 26—week.

CRESTON CLARKE CO.: Nashville, Tenn., Nov. 29-Dec. 1.

CHANFRAU-ANDERSON CO.: Waterbury, Ct., Nov. 29.

CORNER GROCERY (Griffin) CO.: Pittsburg Nov. 26—week; Wheeling, W. Va., Dec. 3-5, Altoona, Pa., 6.

CHARLES A. GARDNER CO.: East Saginaw, Mich., Nov. 29, Bay City 30-Dec. 1, Flint 3, Port Huron 4, Ypsilanti 5, Ann Arbor 6, Adrian 7, Findlay, O., 8.

CLARA MORRIS CO.: Chillicothe, O., Nov. 29, Dayton 30, Brooklyn, N. Y., Dec. 3—week; Philadelphia 10—week.

CRYSTAL SLIPPER CO.: N. Y. City Nov. 26—week.

COQUELIN-HADING CO.: Chicago Nov. 25—week.

CORSAIR-EVANGELINE CO.: Louisville, Ky., Nov. 26—week; Cincinnati Dec. 3—two weeks.

CLAIR PATTER CO.: Boone, Ia., Nov. 29-30, Perry Dec. 1-3.

CHARLES E. VERNER CO.: Omaha, Neb., Nov. 29-Dec. 1, Council Bluffs, Ia., 3, Plattsmouth, Neb., 4, Lincoln 5, Hastings 6, Beatrice 7, Atchison, Kas., 8.

CHIP O' THE OLD BLOCK CO.: Portland, Ore., Nov. 26—week; Albany Dec. 7, Eugene City 10, Ashland 12, Marysville, Cal., 13, Sacramento 14-15.

C. W. COULDOCK CO.: Boston Nov. 26—week; N. Y. City Dec. 3—week.

CALLICOTE'S COMEDY Co.: Bedford, Ia., Nov. 26—week.
CHARLES T. ELLIS: Brooklyn, N. Y., Nov. 26—week; Trenton, N. J., Dec. 7-8.
DAN SULLY: Los Angeles, Cal., Nov. 26—week; Fresno Dec. 2, Sacramento 3, Virginia City, Nev., 5-6, Carson City 7, Reno 8, Salt Lake City, Utah, 10-12.
DORE DAVIDSON: North Adams, Mass., Nov. 29, Adams 30; Springfield Dec. 1, Holyoke 3, Worcester 4-5, Northampton 6, Fitchburg 7, Lowell 8, Waltham 9, Woonsocket, R. I., 11, Milford, Mass., 12, Providence, R. I., 13-15.
DENMAN THOMPSON: New York, Aug 30—indefinite.
DR. CHARLES L. HOWARD'S Co.: Vicksburg, Miss., Nov. 28-29, Jackson 30-Dec. 1, Meriden Dec. 3, Selma, Ala., 5-6 Montgomery 7-8.
DALY SISTERS Co.: Gloucester, Mass., Nov. 29, Rochester, N. H., 30, Great Falls Dec. 1, Newburyport, Mass., 3, Ipswich 4, Farmington, N. H., 5, Lowell, Mass., 6, Dover, N. H., 7, Lawrence, Mass., 8.
EDWIN STUART Co.: Fremont, Neb., Nov. 26—week; Nebraska City Dec. 3—week; Ottumwa, Ia., 10—week.
EDWIN BARBOUR Co.: Topeka, Kas., Nov. 28-30.
EDWIN CLIFFORD Co.: Billings, Dak., Nov. 28-29, Livingston 30-Dec. 1.
EZRA KENDALL Co.: Bay City, Mich., Nov. 29, St. Louis 30, East Saginaw, Mich., Dec. 1, Lansing 3, Kalamazoo 4, Elkhart, Ind., 5, Valparaiso 6, Englewood, Ill., 7, Pullman 8.
EMMA WELLS Co.: St. Johnsbury, Vt., Nov. 26—week.
EDWIN ARDEN: Albany, N. Y., Nov. 26—week; Utica Dec. 3, Syracuse 6, Rochester 10.
ESTELLE CLAYTON: Hot Springs, Ark., Nov. 29, Texarkana 30.
EUNICE GOODRICH Co.: Santa Barbara, Cal., Dec. 3—week.
ETHEL TUCKER Co.: Elmira, N. Y., Dec. 3—week.
EMMA FRANK'S DOT Co.: Oshkosh, Wis., Nov. 29, Appleton 30, Green Bay Dec. 1, Warsaw 2, Stevens' Point 4, Madison 5, Janesville 6, Rockford, Ill., 7-8, Indianapolis, Ind., 10—week.
EDWIN F. MAYO'S Co.: Detroit, Mich., Nov. 26—week; Grand Rapids Dec. 3—week; Cleveland 10—week.
FANTASMA Co.: Philadelphia, Pa., Nov. 26—week; Shamokin Dec. 3-4, Bethlehem 5-6, Wilkesbarre 7-8, Albany, N. Y., 10—week.
FRANK DANIELS Co.: Oakland, Cal., Nov. 29-Dec. 1, San Francisco 3—two weeks.
FREDERICK LORANGER'S DRAMATIC Co.: Carson City, Mich., Nov. 29, Rockford 30-Dec. 1.
FROLICS Co.: Paterson, N. J., Nov. 26—week.
FLORENCE HAMILTON Co.: Jackson, Mich., Nov. 29-Dec. 1.
FANNY LOUISE BUCKINGHAM Co.: Newark, N. J., Nov. 26—week.
FRANK S. DAVIDSON'S Co.: Shawnee, O., Nov. 30.
FRANCESCA REDDING Co.: New Brunswick, N. J., Nov. 26—week; Mattewan, N. Y., Dec. 3—week.
FATE Co.: Columbus, O., Dec. 3—week.
FLOY CROWELL Co.: Bridgeport, Ct., Nov. 29-Dec. 1.
FREDERIC BRYTON Co.: Rochester, N. Y., Nov. 29-Dec. 1.
FLORENCE COMEDY Co.: Houston, Tex., Nov. 28-29, San Antonio 30-Dec. 1, Austin 3, Waco 4, Fort Worth 5-6, Dallas 7-8, Hot Springs, Ark., 10, Pine Bluff 11, Fort Smith 12-13, Little Rock 14-15.
FRANK I. FRAYNE'S Co.: Indianapolis, Ind., Nov. 26—week.
FANNY DAVENPORT Co.: Baltimore Nov. 26—week; Boston Dec. 3—three weeks.
FREDERICK B. WARDE'S Co.: Washington Nov. 26—week; Philadelphia Dec. 3—week; Chicago 10—week.
FAIR PLAY Co.: Milwaukee Nov. 25—week; Louisville, Ky., Dec. 2—week; Evansville, Ind., 10-11, Vincennes 12, Princeton 13, Terre Haute 14-15.
FASCINATION Co.: Lawrence, Mass., Nov. 29, Salem 30.
GEORGE J. CURTIS Co.: Waterville, Me., Nov. 26—week.
GUS WILLIAMS Co.: Trenton, N. J., Dec. 1.
GRAY AND STEPHENS Co.: Hoboken, N. J., Nov. 26—week.
GRAHAM EARLE Co.: Clyde, O., Nov. 26—week; Bellevue, Dec. 3—week; Elyria 10—week.
GEORGE OBER Co.: Des Moines, Ia., Nov. 29-30.
GARRICK-STURGEON Co.: Joplin, Mo., Nov. 29-Dec. 1.
GOLDEN GIANT MINE Co.: New York City Nov. 26—two weeks.
GRISMER-DAVIES Co.: La Crosse, Kas., Nov. 28-29, Mankato 30-Dec. 1.
HELD BY THE ENEMY (Eastern) Co.: Worcester, Mass., Dec. 1.
HELD BY THE ENEMY (Western) Co.: Milwaukee Nov. 26—week; Bay City, Mich., Dec. 3-4, East Saginaw 5-6.
HOODMAN BLIND Co.: St. Louis Nov. 26—week.
HELEN BARRY Co.: New Haven, Ct., Nov. 29-30, Meriden Dec 1.
HER HUSBAND Co.: Wheeling, W. Va., Nov. 28-29.
HERNE'S HEARTS OF OAK Co.: Auburn, N. Y., Nov. 29, Batavia 30.
HELEN BLYTHE Co.: Portsmouth, O., Nov. 29, Washington C. H., 30, Circleville Dec. 1, Lancaster 3, Athens 4.
HALLEN AND HART Co.: Sacramento, Cal., Nov. 29-Dec. 1, Virginia City, Nev., 3, Carson 4, Reno 5, Salt Lake City, Utah, 7-8, Denver, Col., 10—week.
HATTIE ANDERSON Co.: Flint, Mich., Nov. 29, Owosso 30, Ionia Dec. 3, Lowell 4, Holland 5, Grand Haven 6, Muskegon 7-8, Allegan 10, Niles 12, Three Rivers 13, Kalamazoo 14, Battle Creek 15.
HIGGINS' Co.: Boone, Ia., Nov. 26—week.
HERMIT Co.: New Orleans Nov. 19—two weeks.
HE, SHE, HIM AND HER Co.: Pittsburg Nov. 26—week; Buffalo, N. Y., Dec. 3-5, Rochester 6-8, Canandaigua 10, Seneca Falls 11, Auburn 12, Schenectady, 13, Troy 14-15.
HERNE'S DRIFTING APART Co.: Worcester, Mass., Nov. 28-29, Lowell 30-Dec 1, Haverhill 3-4, Gloucester 5, Amesbury 6, Lynn 7-8.
HARBOR LIGHTS Co.: Brooklyn Nov. 26—week.
IVY LEAF Co.: N. Y. City Nov. 26—week.
J. H. WALLICK'S Co.: Brooklyn, E. D., Nov. 26—week.
JARBEAU Co.: Indianapolis, Ind., Nov. 29-Dec. 1, Richmond 3, Piqua, O., 4, Xenia 5, Springfield 6, Dayton 7-8, Hamilton 9, Columbus 10-12, Chillicothe 13, Zanesville 14, Newark 15.
JANAUSCHEK Co.: Atlanta, Ga., Nov. 28-29.
JENNIE CALEF Co.: Burlington, Vt., Nov. 26—week.
JAMES CONNOR ROACH Co.: Holyoke, Mass., Nov. 29, Springfield 30, Willimantic, Ct., Dec. 1, Hartford 3-5, South Framingham, Mass., 6, Lawrence 7, Haverhill 8, Lewiston, Me., 10, Bangor 11, Portland 12-13, Portsmouth, N. H., 14, Lowell, Mass., 15.
JOSEPH JEFFERSON Co.: Hartford, Ct., Nov. 29, Worcester, Mass., 30, Pittsfield Dec. 1, Boston 3—two weeks.
J. K. EMMET Co.: Brooklyn, E. D., Nov. 26—week.
J. S. MOULTON'S Co.: New Bedford, Mass., Nov. 26—week; Portland, Me., Dec. 3—week; Lewiston 10—week.
JOHN DILLON Co.: Butler, Mo., Nov. 29, Rich Hill 30.
JULIAN COMEDY Co.: Winsted, Ct., Nov. 26—week.
JAMES WAINWRIGHT Co.: Denver, Col., Nov. 26—week; Kansas City, Mo., Dec. 3—week; St. Louis 10—week.
J. B. POLK Co.: Providence, R. I., Nov. 26—week.
JOSEPH MURPHY Co.: Chicago Nov. 19—two weeks.
JOHN A. STEVENS Co.: Augusta, Ga., Nov. 28-29, Columbia, S. C., 30, Sumter Dec. 1.
J. S. MURPHY Co.: Fargo, Dak., Nov. 28-29, Fergus Falls, Minn., 30, Wahpeton, Dak., Dec. 1, Casselton 3, Valley City 4, Jamestown 5, Bismarck 6, Mandan 7, Miles City, Mont., 8-10, Livingston 11-12, Helena 13-15.
JULE KEEN Co.: Pottstown, Pa., Nov. 29, Phoenixville 30-Dec. 1, Philadelphia 3—week.
JULIA MARLOWE Co.: Brooklyn, E. D., Nov. 26—week.
KEEP IT DARK Co.: Poughkeepsie, N. Y., Nov. 29, Hudson 30, Cohoes Dec. 1.
KIMBALL MERRIEMAKERS: Wheeling, W. Va., Nov. 26—week; Reading, Pa., Dec. 3-5; Scranton 6-8, Paterson 10-12, Trenton 13-15.
KINDERGARDEN Co.: Syracuse, N. Y., Nov. 29-Dec. 1.
KATE CLAXTON Co.: Little Rock, Ark., Nov. 28-29, Pine Bluff 30—Dec. 1, Greenville, Miss., 3, Vicksburg 4, Jackson 5, Meridian 6, Montgomery, Ala., 7, Birmingham 8.
KATE CASTLETON Co.: Columbus, O., Nov. 29—Dec. 1.
KITTIE RHOADES Co.: Harrisburg, Pa., Nov. 26—week; Lebanon Dec. 3—week.
LYONS COMEDY Co.: Tiffin, O., Nov. 26—week; Upper Sandusky Dec. 3—week.
LORD CHUMLEY Co.: Brooklyn, N. Y., Nov. 26—week.
LOUISE ARNOT Co.: Norristown, Pa., Nov. 26—week.
LILLIAN KENNEDY Co.: Williamsport, Pa., Nov. 26—week; Tamaqua Dec. 3—week; Norristown 10—week.
LILLIAN LEWIS Co.: Greenville, Tenn., Nov. [illegible], Vicksburg, Miss., 30, Baton Rouge, La., Dec. 1, New Orleans 2—week.
LIZZIE EVANS Co.: Chattanooga, Tenn., Nov. 28-29, Atlanta, Ga., 30-Dec. 1, Asheville, N. C., 3, Knoxville, Tenn., 4, Roanoke, Va., 5, Lynchburg 6, Richmond 7-8, Staunton 10, Charleston, Va., 11, Huntington 12, Ironton, O., 13, Chillicothe 14, Mount Vernon 15.
LAVINIA SHANNON Co.: Danville, Va., Nov. 29, Charlottesville 30, Roanoke Dec. 1, Petersburg 3, Richmond 4-6, Norfolk 7-8.
LE VOYAGE EN SUISSE Co.: Kansas City, Mo., Nov. 26—week; Leavenworth, Kas., Dec. 3-4, Topeka 5-6, St. Joseph 7-8, Hannibal 10, Springfield 11, Bloomington 12, Milwaukee 13-15.
LILLIAN HUNT Co.: Summit, N. J., Nov. 29.
LYDIA THOMPSON Co.: Toledo, O., Nov. 29-30, Cleveland Dec. 3—week; Chicago 10—week.
LYCEUM THEATRE WIFE Co.: Albany, N. Y., Nov. 29-Dec. 1.
LEWIS MORRISON Co.: New Orleans Nov. 18—two weeks.
LOST IN LONDON Co.: Wichita, Kas., Nov. 29, Emporia 30, Topeka Dec. 1, Kansas City 3—week.
LIGHTS AND SHADOWS Co.: New Orleans, La., Nov. 26—week; Lake Charles Dec. 3, Beaumont, Tex., 4, Brenham 5, Austin 6, San Antonio 7-8, Columbus 10, Galveston 11-12, Houston 13, Corsicana 14, Fort Worth 15.
LIVING LIE Co.: Lafayette, Ind., Nov. 28-29, Hamilton, O., 30-Dec. 1, Cincinnati 3—week.
LIGHTS O' LONDON Co.: Troy, N. Y., Nov. 26—week; Montreal, Can., Dec. 3—week; Toronto 10—week.
LEONZO BROTHERS' Co.: South Bethlehem, Pa., Nov. 29.
MAUDE BANKS Co.: Bradford, Pa., Nov. 29, Titusville 30.
MICHAEL STROGOFF Co.: St. Louis Nov. 25—week; Chicago Dec. 2—week.
MONTE CRISTO (James O'Neill) Co.: Harlem, N. Y., Nov. 26—week.
MATTIE VICKERS Co.: Keokuk, Ia., Nov. 29.
MARTIN HAYDEN Co.: Youngstown, O., Nov. 26—week.
MONTE CRISTO (Aiden Benedict) Co.: Lawrence, Kas., Nov. 29, Topeka 30, Manhattan Dec. 1, Clay Centre 3, Junction City 4, Abilene 5, Salina 6, McPherson 7, Hutchinson 8.
MINNIE MADDERN Co.: St. Joseph, Mo., Nov. 29, Sedalia 30-Dec. 1, Kansas City 3—week; Lincoln, Neb., 10, Omaha 11-12, Sioux City, Ia., 13-14, Sioux Falls, Dak., 15.
MAGGIE MITCHELL Co.: Peoria, Ill., Nov. 29, Joliet 30, Elgin Dec. 1, Chicago 3—week.
MME. NEUVILLE'S Co.: Bucyrus, O., Nov. 29, Fostoria 30, Toledo Dec. 3—week; Chicago 10—week.
MARGARET MATHER Co.: Newark, N. J., Nov. 26—week; Rochester, N. Y., Dec. 3-5.
MAGIC TALISMAN Co.: Knoxville, Tenn., Nov. 29, Cleveland 30, Rome, Ga., Dec. 1, Atlanta 3, Athens 4, Augusta 5-6, Charleston, S. C., 7-8, Savannah, Ga., 10-11, Macon 12, Columbus 13.
MAUDE ATKINSON Co.: Natchez, Miss., Nov. 29-Dec. 1, Baton Rouge, La., 3—week; Mobile, Ala., 10—week.
MURRAY AND MURPHY: Winfield, Kas., Nov. 29, Wichita 30, Parsons Dec. 1, Fort Scott 3, Sedalia, Mo., 4, Moberly 5, Burlington, Ia., 6, Fort Madison 7, Keokuk 8, Quincy, Ill., 10, Galesburg 11, Peoria 12, Streator 13, Bloomington 14, Springfield 15.
MILTON NOBLES: Watertown, Dak., Nov. 29, Sioux Falls 30, Sioux City, Ia., Dec. 3.
MCKEE RANKIN Co.: Birmingham, Ala., Nov. 28-29, Montgomery 30-Dec. 1, New Orleans 3—two weeks.
MARY ANDERSON Co.: N. Y. City Nov. 12—six weeks.
MATHIAS SANDORF Co.: Baltimore Nov. 26—week.
MAZULM Co.: Indianapolis, Ind., Nov. 29-Dec. 1.
MRS. LANGTRY Co.: Toronto, Can., Nov. 29-Dec. 1, Hamilton 3, Batavia, N.Y., 4, Elmira 5, Williamsport 6, Rochester 7-8, Syracuse 10-11, Oswego 12, Ogdensburg 13, Watertown 14, Gloversville 15.
MORA Co.: Bangor, Me., Nov. 26—week.
MONTEZUMA Co.: Kansas City, Mo., Nov. 26—week.
MY PARTNER Co.: Philadelphia Nov. 26—week.
NELLIE FREE Co.: Nashville, Tenn., Nov. 26—week.
N. C. GOODWIN Co.: Cincinnati Nov. 26—week; Detroit Dec. 2-4, Buffalo, N. Y., 6-8, Rochester 13-15.
N. S. WOOD Co.: Baltimore Nov. 26—week; Washington Dec. 3—week; Johnstown, Pa., 10—week.
NEIL WARNER'S Co.: San Francisco Nov. 26—week.
NELLIE WALTER'S Co.: Nashville, Tenn., Nov. 29-Dec. 1, Huntsville, Ala., 3-4, Tuscaloosa 5, Birmingham 6-8.
NATURAL GAS Co.: St. Louis Nov. 25—week; Nashville, Tenn., Dec. 3-5, Memphis 6-8, Kansas City, Mo., 10—week.
ONE OF THE BRAVEST Co.: Lima, O., Nov. 29, Findlay 30, Piqua Dec 1.
ONE OF THE FINEST Co.: New Orleans Nov. 25—two weeks; Natchez, Miss., Dec. 10, Little Rock, Ark., 13, Springfield, Mo., 15.
ONLY A COUNTRY GIRL Co.: Galena, Kas., Nov. 29, Webb City, Mo., 30, Eureka Springs, Ark., Dec. 3, Fayetteville 4.
OLIVER BYRON Co.: Pittsburg, Pa., Nov. 26—week; Johnstown Dec. 3, Altoona 4, Williamsport 5, Scranton 6, Allentown 7, Bethlehem 8, Brooklyn, E. D., 10—week.
OUR PICNIC Co.: Geneseo, N. Y., Nov. 29.
OUR RAILROAD MEN Co.: Lock Haven, Pa., Nov. 28-30.
ON THE TRAIL Co.: Racine, Wis., Nov. 29, Watertown 30, Milwaukee Dec. 1-2.
OVER THE GARDEN WALL Co.: Wilmington, Del., Nov. 29-Dec. 1.
OLLIE REDPATH Co.: Utica, N. Y., Nov. 29—Dec. 1.
PEOPLE'S THEATRE (G. A. Hill) Co.: Port Jervis, N. Y., Nov. 26—week.
PAT MULDOON Co.: Jerseyville, Ill., Nov. 29, Jacksonville 30, Mount Sterling Dec. 1, Boonville, Mo., 4.
PAUL KAUVAR Co.: Providence, R. I., Nov. 26—week.
PASSION'S SLAVE Co.: Taunton, Mass., Nov. 29, New Bedford 30, Newport, R. I., Dec. 1, Pawtucket 3, Westerly 4, New London, Ct., 5, Ansonia 6, Waterbury 7, Naugatuck 8.
PECK'S BAD BOY Co.: Port Huron, Mich., Nov. 29, Ann Arbor 30, Detroit Dec. 3—week; Grand Rapids 10—week.
PRESCOTT-MCLEAN Co.: Independence, Kas., Nov. 28-29, Fort Scott 30, Nevada, Mo., Dec. 1, Joplin 3, Springfield 4-5, Fayetteville, Ark., 6, Fort Smith 7-8, Pine Bluff 10, Little Rock 11-12, Hot Springs 13, Texarkana 14-15.
PECK'S BAD BOY (Atkinson's) Co.: Norfolk, Va., Nov. 29, Lynchburg 30, Danville Dec. 1, Winston, N. C., 3, Greensboro 4, Durham 5, Raleigh 6.
PHILIP HERNE Co.: Bridgeport, Ct., Dec. 3-5.
PETE BAKER'S Co.: Fort Scott, Kas., Nov. 29, Springfield, Mo., 30, Fort Smith, Ark., Dec. 1, Morrillton 3, Little Rock 4, Hot Springs 5, Texarkana, Tex., 6, Sherman 8.
PALMONI'S STAR STOCK Co.: Waterbury, Ct., Nov. 29, Naugatuck 30-Dec. 1, Birmingham 3-4, South Norwalk 5-6, Danbury 7-8.
PAT ROONEY Co.: Cincinnati Nov. 26—week.
ROYCE AND LANSING Co.: Ottumwa, Ia., Nov. 29, Albia 30, Chariton Dec. 1.
ROSINA VOKES Co.: Omaha, Neb., Nov. 29-Dec. 1.
ROBSON AND CRANE Co.: Cincinnati Nov. 26—week.
ROSE COGHLAN Co.: Kansas City, Mo., Nov. 26—week.
RICHARD MANSFIELD'S Co.: London, Eng., Aug. 4—indefinite.
ROBERT MANTELL Co.: Philadelphia Nov. 19—two weeks; Trenton, N. J., Dec. 3.
RANCH 10 Co.: Winfield, Kas., Nov. 29, Arkansas City 30, Topeka Dec. 1, Lawrence 2, Beatrice 3, Lincoln 4, Fremont 5, Omaha 6-8, Des Moines, Ia., 9, Iowa City 11, Davenport 12, La Salle 13.
REUBEN GLUE Co.: Boston Nov. 26—week.
ROBERT DOWNING Co.: Minneapolis, Minn., Nov. 26—week; St. Paul Dec. 3—week; Duluth 10-11, Eau Claire, Wis., 12, Stillwater, Minn., 13, La Crosse 14, Rockford, Ill., 15.
ROSE LISLE Co.: Newcastle, Pa., Nov. 26—week; Youngstown, O., Dec. 3—week; Titusville 10—week.
ROLAND REED Co.: N. Y. City Nov. 26—four weeks.
RENTFROW'S PATHFINDERS: Quincy, Ill., Nov. 26—week.
RULING PASSION Co.: Chicago Nov. 25—two weeks; Jackson, Mich., Dec. 10, Battle Creek 11, Muskegon 12, Flint 13, East Saginaw 14.
SI PERKINS (Frank Jones) Co.: Waco, Tex., Nov. 29, Austin 30—Dec. 1.
SKIPPED BY THE LIGHT OF THE MOON Co.: Dayton, O., Nov. 29, Lebanon 30, Middletown Dec. 1, Cincinnati 2—week; Uniontown, Pa., 10, Greensburg 11, Johnstown 12, Altoona 13, Philipsburg 14, Danville 15.
STORM BEATEN Co.: Strathroy, Can., Nov. 29, London 30, Port Huron, Mich., Dec. 1.
STREETS OF NEW YORK Co.: Memphis, Tenn., Nov. 29-Dec. 1, Paducah, Ky., Dec. 3, Owensboro 4, Henderson 5, Evansville, Ind., 6, Vincennes 7, Terre Haute 8, Louisville, Ky., 10-12, Lexington 13, Paris 14, Maysville 15.
SOL SMITH RUSSELL Co.: Kansas City, Mo., Nov. 26—week; St. Joseph, Dec. 3, Omaha, Neb., 4-5, Lincoln 6, Sioux City, Ia., 7, Stillwater, Minn., 8, St. Paul 10-12, Minneapolis 13-15.
SI PLUNKARD Co.: Penn Yan, N. Y., Nov. 29.
SHE Co.: Boston Nov. 26—week.
SIBERIA Co.: Jersey City, N. J., Nov. 26—week; Bradford, Pa., Dec. 3, Warren 4, Meadville 5, Titusville 6, Oil City 7, Franklin 8.
SEYMOUR STRATTON Co.: Millville, N. J., Nov. 26—week; Mount Holly Dec. 3—week.
STERLING COMEDY Co.: Palmyra, N. Y., Nov. 26—week.
STRUCK GAS Co.: Terre Haute, Ind., Nov. 28-29, Vincennes Dec. 1, Louisville, Ky., 3-5.
STANDARD THEATRE (Ramsey and Freeman) Co.: Kenosha, Wis., Nov. 26—week; Racine Dec. 3—week; Michigan City, Ind., 10—week.
SALLIE HINTON'S Co.: Pottsville, Pa., Nov. 29, Dec. 1, Minersville 3—week.
STILL ALARM Co.: Boston Nov. 12—three weeks; N. Y. City Dec. 3—week; Baltimore 10—week.
SHADOWS OF A GREAT CITY: Philadelphia Nov. 26—week; Brooklyn, N. Y., Dec. 3—week; Buffalo 10—week.
SOAP BUBBLE Co.: Brooklyn, E. D., Nov. 26—week.
TWELVE TEMPTATIONS Co.: Washington Nov. 26—week; Wilmington, Del., Dec. 3, Reading, Pa., 4, York 5, Pottsville 6, Williamsport 7, Scranton 8, N. Y. City 10—week.
THE PAYMASTER Co.: Cincinnati Nov. 26—week.
TAVERNIER Co.: Rome, N. Y., Nov. 28-29, Oneida 30-Dec. 1, Ithaca 3—week; Hamilton, Can., 10—two weeks.
THE STOWAWAY Co.: Milwaukee Nov. 26—week.
TRUE IRISH HEARTS Co.: Buffalo, N. Y., Nov. 26—week; Toronto Dec. 3—week.
THOMAS W. KEENE Co.: Crawfordsville, Ind., Nov. 29.
TWO OLD CRONIES Co.: Montgomery, Ala., Nov. 29, Birmingham 30-Dec. 1, Nashville, Tenn., 3-5, Chattanooga 6, Knoxville 7-8, Atlanta, Ga., 10-11, Columbus 12, Macon 13, Augusta 14-15.
THE TWO SISTERS Co.: N. Y. City Nov. 26—week.
THAT BOY NEXT DOOR Co.: Amsterdam, N. Y., Nov. 27-29.
TAKEN FROM LIFE Co.: Philadelphia Nov. 26—week.
THE RIGHT MAN Co.: Philadelphia Nov. 26—week.
UNDER THE LASH Co.: Philadelphia Nov. 26—week.
UNDER COVER Co.: Brooklyn, N. Y., Nov. 26—week; Philadelphia Dec. 3—week.
ULLIE AKERSTROM Co.: Lockport, N. Y., Nov. 26—week; Jamestown Dec. 3—week.
UNCLE TOM'S CABIN (Rusco and Swift) Co.: Waverly, Ia., Nov. 29, Independence 30, Waterloo Dec. 1.
UNCLE TOM'S CABIN (Kirk) Co.: Glenwood, Ia., Dec. 1, Plattsmouth, Neb., 3, South Omaha 4, Omaha 5, Council Bluffs, Ia., 6.
VACATION Co.: San Francisco, Cal., Nov. 19—two weeks; Oakland 3-4, San Jose 5, Stockton 6, Sacramento 7-8, Los Angeles 10—week.
WAGES OF SIN Co.: Rochester, N. Y., Nov. 26—week; Troy Dec. 3—week; Montreal, Can., 10—week.
WAITE'S COMEDY Co.: Pittston, Pa., Nov. 26—week.
WALTER ROBINSON Co.: Danville, Ill., Nov. 29-Dec. 1.
W. J. SCANLAN Co.: St. Louis Nov. 26—week; Cincinnati, O., Dec. 3—week; Dayton 10, Springfield 11, Chillicothe 12, Parkersburg, W. Va., 13, Cumberland, Md., 14, Hagerstown 15.
WHITE SLAVE Co.: Chicago Nov. 26—two weeks; Cleveland Dec. 10—week.
WESTON BROS.: Cleburne, Tex., Nov. 29, Temple 30, Brenham Dec. 1, Columbus 3, San Antonio 4-5, Luling 6, La Grange 7.
WILSON'S THEATRE Co.: Janesville, Wis., Nov. 26—week; Beloit Dec. 3—week; Joliet, Ill., 10—week.
WEBSTER-BRADY Co.: Galveston, Tex., Nov. 28-29, Palestine Dec. 3, Tyler 4, Marshall 5, Shreveport, La., 6-7, Vicksburg, Miss., 8, New Orleans 10—week.
WE, US & Co.: N. Y. City Nov. 26—week.
WILLIAM L. FLYNN Co.: Nashville, Tenn., Nov. 29-Dec. 1.
ZOZO Co.: Allentown, Pa., Nov. 29, Wilkesbarre 30, Scranton Dec. 1, Brooklyn, E. D., 3—week; Philadelphia 10—week.
ZIG-ZAG Co.: St. Louis Nov. 26—week.

## OPERA AND CONCERT COMPANIES.

A TRIP TO AFRICA (Duff's) Co.: Buffalo, N. Y., Nov. 29 Dec. 1, Rochester 3-5.
AMERICAN OPERA Co.: Lowell, Mass., Nov. 29, Lawrence 30-Dec. 1.
BOSTON IDEAL OPERA Co.: St. Paul, Minn., Nov. 26—week; Minneapolis Dec. 3—week; Louisville 10—week.
BENNETT-MOULTON OPERA Co. (A): Lynn, Mass., Nov. 26—week; Fall River Dec. 3, New Bedford 4, Fall River 5-8, Worcester 10—week.
BENNETT AND MOULTON OPERA Co. (B.): Lewiston, Me., Nov. 26—week; Portsmouth, N. H., Dec. 3—week; Amesbury, Mass., 10-12, Newburyport 13-15.
BOSTONIANS: Cleveland Nov. 26—week; Detroit Dec. 3—week; Chicago 10—week.
BENSBERG OPERA Co.: Chippewa Falls, Wis., Nov. 29, Winona, Minn., 30, Baraboo, Wis., Dec. 1, Freeport, Ill., 3.
CAMPANINI CONCERT Co.: Syracuse, N. Y., Nov. 30, Rochester Dec. 1.
CORINNE OPERA Co.: Cleveland Nov. 26—week.
CARLETON OPERA Co.: Lincoln, Neb., Nov. 29-30, Hastings Dec. 1, Denver, Col., 3—week.
CASINO (Aronson's) Co.: Chicago, Nov. 12—indefinite.
CLARA LOUISE KELLOGG Co.: Montreal, Can., Nov. 26—week.
CAMILLA URSO'S Co.: Michigan City, Ind., Nov. 29, Indianapolis 30, Rock Island, Ill., Dec. 1.
DUFF OPERA Co.: Philadelphia Nov. 12—indefinite.
EMMA ABBOTT OPERA Co.: San Francisco Nov. 19—indefinite.
EMMA JUCH CONCERT Co.: Grand Rapids, Mich., Nov. 29.
JEANNIE WINSTON OPERA Co.: Philadelphia Nov. 26—two weeks.
KIMBALL OPERA Co.: Chicago Nov. 26—week; St. Louis Dec. 3—week; Louisville 10—week.
LONDON GAIETY BURLESQUE Co.: N. Y. City Nov. 15—indefinite.
LEVY CONCERT Co.: Danbury, Ct., Nov. 29, Bristol 30, Chicopee, Mass., Dec. 1, Westfield 3, Methuen 4, Brattleboro, Vt., 5, Lebanon 6, St. Johnsbury 7, Littleton 8.
MENDELSSOHN QUINTETTE CONCERT Co.: Milwaukee, Wis., Nov. 29, Neenah Dec. 1, Minneapolis, Minn., 3, Stillwater 4, Northfield 5, St. Paul 6, Faribault 7, Winona 8.
MACCOLLIN OPERA Co.: Springfield, Ill., Nov. 26—week; Quincy Dec. 3-5, Hannibal, Mo., 6-8, St. Louis 10—week.
MCCAULL'S Co. (No. 1): Chicago Nov. 12—indefinite.
NESS FAMILY: Bristol, Pa., Nov. 29, Freeport 30, Kittanning Dec. 1, Leechburg 3, Apollo 4, Saltsburg 5, Blairsville 6, Derry 7, Somerset 8, Hyndman 10, Bedford 11, Hopewell 12-13, Lewistown 14, Reedsville 15.
PEARL OF PEKIN Co.: Chicago Nov. 19—three weeks.
STETSON'S OPERA Co.: Westfield, Mass., Nov. 29, Holyoke 30.
SPENSER'S LITTLE TYCOON Co.: Zanesville, O., Nov. 29, Lexington, Ky., 30, Baltimore Dec. 3—week; Brooklyn, E. D., 10—week.
THE YEOMEN OF THE GUARD (Aronson's) Co.: Philadelphia Nov. 12—indefinite.
WILBUR OPERA Co.: Washington Nov. 26—week.
WRIGHT CARNWELL Co.: Kansas City Nov. 26-29, Topeka, Kas., 30-Dec. 1, Newton 4, Wichita 5-6.

## MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Denver, Col., Nov. 26—week.
BARLOW, BROS.' MINSTRELS: Carbondale, Pa., Nov. 29, Nanticoke 30, Bloomsburg Dec. 1, Lewisburg 3, Mount Carmel 4, Shenandoah 5.
DOCKSTADER'S MINSTRELS: N. Y. City, Nov. 19—indefinite.
EMMERSON'S MINSTRELS: San Francisco Oct. 15—indefinite.
FIELDS' MINSTRELS: Uniontown, Pa., Nov. 29, Brownsville 30, McKeesport Dec. 1, Pittsburg 3, Cannonsburg 4, Washington 5, Wheeling, W. Va., 6-8, Zanesville, O., 10, Newark 11, Mount Vernon 12, Canton 13, Massillon 14, Mansfield 15.
GEORGE WILSON'S MINSTRELS: Bloomington, Ill., Nov. 29, Decatur 30, Danville Dec. 1.
GEYER AND HARDING'S MINSTRELS: Jacksonville, Ill., Nov. 29, Virginia 30, Beardstown Dec. 1, Bushnell 3, Galesburg 4, Galva 5, Kewanee 6, Buda 7, Mendota 8, Peru 9, La Salle 10.
GOODYEAR, COOK AND DILLON'S MINSTRELS: Fort Worth, Tex., Nov. 28-29, Dallas 30-Dec. 1, Denison 3, Sherman 4, McKinney 5, Corsicana 6.
HI HENRY'S MINSTRELS: Crawfordsville, Ind., Nov. 29, Frankfort 30, Kokomo Dec. 1, Delphi 2, Attica 3.
HAVERLY-CLEVELAND MINSTRELS: Salt Lake City, Utah, Nov. 30-Dec. 1, Laramie, Dak., 3, Cheyenne 4, Hastings, Neb., 5, Leavenworth, Kas., 6, Atchison 7, Topeka 8.
JOHNSON AND SLAVIN'S MINSTRELS: Detroit Nov. 29-Dec. 1, Chatham, Can., 3, Hamilton 4, London 5, Toronto 6-8.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Wilkesbarre, Pa., Nov. 29, Binghamton, N. Y., 30, Rome Dec. 1.
RICE AND SHEPARD'S MINSTRELS: Ithaca, N. Y., Dec. 1.
SAN FRANCISCO MINSTRELS: Henderson, N. C., Nov. 29, Durham 30, Raleigh Dec. 1.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Waltham, Mass., Nov. 29, Woonsocket, R. I., Dec. 1, Providence 3-5.

## VARIETY COMPANIES.

AUSTIN'S AUSTRALIAN Co.: Montreal, Can., Nov. 26—week.
ENGLISH FOLLY Co.: Buffalo, N. Y., Nov. 26—week.
EUROPEAN NOVELTIES Co.: N. Y. City Nov. 26—week.
GUS HILL'S Co.: Baltimore Nov. 26—week.
HYDE'S Co.: Cleveland Nov. 26—week.
HARRY WILLIAMS Co.: Newark, N. J., Nov. 26—week.
IRWIN BROS.' Co.: Brooklyn, N. Y., Nov. 26—week; Philadelphia Dec. 3—week.
KERNELL'S Co.: Washington Nov. 26—week.
LUCIER FAMILY: Franklin, Mass., Nov. 29, Hopkinton 30, Ashland Dec. 1.
LILY CLAY'S Co.: Sioux City, Ia., Nov. 29-30, Council Bluffs Dec. 1, Chicago 3—week; St. Paul, Minn., 10—week.
LONDON SPECIALTY Co.: Reading, Pa., Nov. 26-29.
MAY HOWARD'S Co.: Cleveland Nov. 26—week.
MIGNANI BROS.' Co.: Rochester, N. Y., Nov. 26—week; Buffalo Dec. 3—week; N. Y. City 10—two weeks.
NELLIS AND ROUCLERE Co.: Babylon, N. Y., Nov. 28-29, Northport 30-Dec. 1.
NIGHT OWLS Co.: Pittsburg Nov. 26—week.
NELSON'S WORLD Co.: Toledo, O., Nov. 26—week; Cincinnati Dec. 3—week; N. Y. City 10—two weeks.
PIZZARELLO Co.: Paterson, N. J., Nov. 26—week.
RENTZ-SANTLEY Co.: Chicago Dec. 3—week.
REILLY AND WOOD'S Co.: Cincinnati Nov. 26—week.
ROSE HILL Co.: Hoboken, N. J., Nov. 26—week; Paterson Dec. 3—week.
SPARKS BROS.' Co.: Mauch Chunk, Pa., Dec. 1.
SCHAFFER AND BLAKELY Co.: Johnstown, Pa., Nov. 29, Lancaster 30-Dec. 1, N. Y. City 3—two weeks.
TONY PASTOR'S Co.: N. Y. City Oct. 22—indefinite.

## MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Manchester, N. H., Nov. 26—week.
BARTHOLOMEW'S EQUINES: Altoona, Pa., Nov. 26—week; Harrisburg Dec. 3—week; York 10—week.
CLIFTON'S Co.: Mt. Carmel, Pa., Nov. 28-29, Shamokin 30, Dec. 6.
GLEASON'S Co.: Philadelphia Nov. 12—indefinite.
HARRIS' CIRCUS: Bayou Sara, La., Nov. 29, Waterloo 30, Baton Rouge Dec. 1.
HERRMANN: Detroit, Mich., Nov. 26—week; N. Y. City Dec. 3—five weeks.
J. H. SULLIVAN Co.: Wellsville, N. Y., Nov. 29, Andover 30.
JOHNSON AND CO.'S EQUINE PARADOX: Peoria, Ill., Nov. 27-29, Jacksonville 30-Dec. 1.
KELLAR: Scranton, Pa., Nov. 28-29, Trenton, N. J., 30, Orange Dec. 1.

Harry Mann has evolved a new idea in advertising. The other day he had a huge bull-dog, held in leash by a stalwart man, parading up and down Broadway. The dog wore a blanket with the legends "Evans and Hoey," on one side, and "A Parlor Match" on the other.

## MIRROR LETTER-LIST.

*The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:*

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Andrews, C. L.
Abell, Floride
Aveling, H.
Ayling, Harry
Addison, Grace
Anderson, A. B.
Abbott Op. co.
American Op. co.
Brodock, G. S.
Barry, C. W.
Burrill, J. F.
Butler, C. W.
Bloodgood, Harry
Barry, Matt. L.
Barrows, J. O.
Bryton, F.
Baxter, Frank
Brunner, Gussie
Blumberg, Mark
Burgess, N.
Brennen, M.
Brandon, Olga
Bandmann, D. E.
Brooker, F.
Clay, Cecil
Clark, Marlande
Colby, H. M.
Claire, Harry
Cooper, George S.
Cross, E. J.
Clitherow Storey, Flora
Capri, Alma
Coe, Isabella
Cook, Aug.
Claude, P. E.
Chester, C.
Colville, J. M.
Chipman, A. Z.
Chase, Marion
Cone, S.
Coleman, Edward
Crowell, G. W.
Cline, Minnie
Corlette, Helen
Comedy
Diggens, D. L.
Dunn, Ed.
Dunbar, Erroll
Delaro, Hattie
Dunn, Jona
Darling, E. J.
Delaro, Elma
Davis, Kate
De Schmidt, Louis
De Bar, Blanche
Dempsey, Louise
Dockstader, C. R.
Ellsler, John A.
Eagan, Louis
Eldridge, C. E.
Ferguson, Ida
Fontainbleau, Leona
Fitz Morris, Robert
Fields, A. G.
Farron, T. J.
Faucett, Owen
Gray, Jennie
Griffin, Ida
Gorman, J. F.
Giguere, E.
Gilbert, Miss
Goodwin, F. L.
Gollan, C.
Granger, G. M.
Gilroy, Julia
Hanchett D.
Harcourt, Wm.
Hallen, Fred.
Henley, E. J.
Hermann, Prof.
Herbert, Charles
Hinckley, Emma
Hilliard, Robert
Hawkins, J. T.
Harvey, Smith
Harrison, Miss H.
Hayden, W.
Harris, W. F.
Jerome, Lillian
Joyce, Laura
Johnson, C.
Kirkland, H.
Kingsley, Dot
Kellar, Mrs Eva
Kellar, Prof.
Kidder, E. E.
Kellogg, Op. co.
Learock, G. F.
Lackaye, W.
Lyon, J. H.
Lewis, Horace
Leigh, Helen
Mestayer, W.
Mack, J. H.
Mansfield, Alice
Melville, Charles
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Morris, Wm.
Mahoney, J. A.
Murrow, Horace
Murphy, Tim
Murdock, Lelia
McCann, John
Mills, Geo. C.
McCormack, Loudon
Moran'o, Madeline
Murphy, Jos.
Morris, James A.
Misco, T. E.
Mitchell, Mason
Mortimer, Chas.
Mitchell, Maggie
Mortland, Anna
McDowell, M.
McWade, R.
Mack, E. J.
Norton, J. W.
O'Brien, Neil
Orme, Ida
On the Thames (mgr.)
O'Neil, T. H.
Osborne, Rose
Paxton, Geo.
Pendleton, C. N.
Poullam, L. N.
Putnam, Boyd
Petravsky, Marie
Perlet, Hermann
Plympton, Eben
Robinson, Billie
Rodgers, Allan
Randall, Addie
Russell, Harold
Rogerson, C.
Rosenthal, J. J.
Russell, John
Rankin, McKee
Richards, I. S.
Rolleston, Frank
Rhea, Mlle.
Rising, W. S.
Richmond, Stuart
Shepherd, Josephine
Seymour Effie
Stuart, Wm.
Saulter, Chas.
Schroeder, Palma
Stevenson, C. A.
Sanford, F. S.
Stone, E. G.
Sedgewick, Helen
Sanger, M.
Stern, Ben
Stinson, F.
Sargent, H. J.
Siddons, F. S.
Sterling, Earle
Sheible, A. E.
Steiner, Emma
Spraigue, D. T.
Sydney, Myra
Sands, W. A.
Spence, Harry
S***
Tannehill, Ed.
Tompkins, W. C.
Thompson, John
Thorn, Edith
Thomas, Frank
Vincent, L. J.
Vandenhoff, Mrs. E.
Van Sicles, Ida
Van Doren, A.
Vincent, C. T.
Verner, C. E.
Verner, Clara
Webster, Chas.
Way, Emma
Wheelan, Alfred C.
Warren, Will
Winterburn, W. J.
White, J. Allen
Woodward, George
Wetter, E. T.
Yorke, Madge
Zelma, Annette

## Fred Leslie Talks About Australia

Fred Leslie, as handsome as ever, and with the old-time twinkle in his eye, greeted a MIRROR reporter at the Marlborough Hotel the other day, and instead of submitting himself to be interviewed, started off by interviewing the scribe:

"How is The Usher?" he asked. "You must tell him I was inquiring about him and that I will be down to see him soon. And then The Giddy Gusher. I used to get THE MIRROR regularly on the other side apart from the general run of news just to read her contributions. Well, well, just to think it's four years almost since I have been here and seen the old faces. But, of course, I'm forgetting. You want me to answer questions. Go right ahead.

"Our trip? It has been a most successful one from first to last. We left England on April 28, played nine weeks in Melbourne and six weeks in Sydney, and in both places the business done was phenomenal. And, by the way, I should like to let American managers and star artists hear what can be done over there, because the country is comparatively undiscovered as a dramatic field. It is hard to imagine that such good business can be done for the small population. Now it is very easy for companies going out to San Francisco, for instance, to run over. They might do it just as well instead of doing one-night stands. They could cross over, pausing at Honolulu and giving two shows there. Even in the ordinary way, with a second-rate company, these two performances would pay the exodus across to Sydney.

"Then they could play four weeks at Sydney and about eight weeks at Melbourne, and three weeks at Adelaide. In the Summer time when companies are melting here, playing to little or no business, or else when actors are taking their vacations, they are having their cold weather in Australia and it is just the height of the season there. Really it is a veritable Golconda. You are sure to receive good treatment from the managers, especially from Musgrove, Williamson and Garner. Mr. Williamson is an American, you know, and you will find that the business is very large. We played to as high as £426 in one night. Just think of that, $2,130. Of course we did not average that, but we touched it, and we cleared on our Australian tour £7,000 or $35,000 profit. As for the theatres there, the Princess' at Melbourne is one of the most charming I ever entered. Yet they have to look about to get people, while I think people ought to be looking about to get them.

"As regards our engagement here you know, of course, that the people were a little bit afraid at first. But I never felt the slightest doubt regarding our reception. Why, I don't believe if you tried to organize an opposition here you could do it. That has been my experience anyhow. We are playing now at the Standard Theatre to a little over and above a thousand dollars a night. But we did not rely entirely on Monte Cristo, Jr. That was our opening piece. English artists here, the same as American artists on our side, have to been seen twice to be appreciated. For instance, we wouldn't understand A Brass Monkey at the first sitting. On the second we would.

"One thing I have undoubted faith in, having felt the public's pulse with Monte Cristo, Jr. We have all felt that that play would not strike them dead, in fact, that it would only produce temporary unconsciousness. But I am fully sure that Miss Esmeralda, a burlesque on the Hunchback of Notre Dame, which we will most probably produce next, will please them mightily. We want, if possible, to show Miss Farren off to advantage. Unfortunately, her part affords her very little opportunity. There is one thing to recommend that burlesque—it tells a succinct story.

"Everybody in the company feels, independent of what has been done with the piece here, that Jack Sheppard should be done in order to show to New York what Miss Farren can do. Miss Farren, like Mr. Irving, is an acquired taste. She is unlike anybody else, like Mr. Irving. She is a genius. We all think that in the company and in England, and we know that she will ingratiate herself into the favor of the American public. A woman can't humbug a public for twenty years, you know. Going to the theatre at first where she is playing her style is a trifle enigmatical. But it is the same with Mr. Irving. To be ordinary is to be commonplace—to be extraordinary is to be remarkable. If Mr. Irving were to pronounce God, God, people would not care a jot. But when he pronounces it Got, people look at him and say there surely must be something in him to dare to do it.

"We have no idea of making any change in the bill at the present time, but we shall prepare in a very short while to make a change so that any drop in the business will not find us unprepared. Charles Harris, the stage manager, and Meyer Lutz, the musical director, seeing how pleasantly things were going, left for home last week. It was thought that George Edwardes, the manager, would not recoup on account of the big expenses. Mr. Edwardes is a manager who rather overdoes than otherwise, with a desire not to insult his audiences with a second-class show. He pays very heavy salaries and has spent quite a fortune in costumes, but up to the present he has found that a big enterprise is the only way to cater successfully to the public. From here we make a tour of all the large cities, returning to England the last of April. If our success continues here to the end we shall, of course, play a return engagement in the metropolis.

"Now regarding my individual plans. The stories of the enormous salaries paid Miss Farren and myself I do not care to speak of, but it is true that we have to play to $8,000 a week in order to make money. Unless we do that we lose. I am, of course, interested in the venture, as I am a large shareholder in the Gaiety company, which controls the theatre and its enterprises. Very large terms have been offered to me by Mr. Aronson to go back to the Casino and there is a possibility of the affair being consummated. The knowledge that I am not forgotten endears me to this country. I was afraid, after having been away so long, and on account of the cosmopolitan nature of your public, that I should fade from public memory, but judging from the way in which things have gone it seems that I have not been forgotten—by a great many at any rate."


# New York Mirror Annual

AND

Directory of the American Theatrical Profession, for 1888.

[SECOND EDITION.]

Containing—Chronological Dramatic Record; Necrology for 1887; Dramatic Bibliography; Text of the Inter-State Commerce Law; Complete List of Stars, Combinations and Stock Companies; Directory of the Theatrical Profession, giving names and addresses of actors, actresses, managers, dramatists, etc., and a copious General Index. It is a handsome octavo volume, 208 pages, printed on fine paper and bound in cloth.

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FANNY DENHAM ROUSE.
As Nancy Dunks in A Legal Wreck.
Madison Square Theatre.

## HOWARD'S TALK.

WHAT PEOPLE GO TO THEATRES FOR—THEY WANT ENTERTAINMENT, AND THEY GET MORE OF THAT THAN OF INSTRUCTION—THE IDEAL MANAGER OF THE FUTURE.

The fact that fifty thousand people attend, in New York theatres and houses of entertainment, six nights in the week, would seem to be a good reason for managers to inquire what the public go to the theatres for, and it wouldn't hurt our actors to ponder the question either.

Does the public pay to be amused or instructed?

A happy combination of both would probably be called an entertainment, so let us conceive that people go to the theatre to be entertained. As there are all sorts and conditions of men in New York, good and bad, clean and dirty, pure minded and vicious, so there are all sorts of entertainments. Music has been well termed the heavenly maid, and I doubt if in any place the world around, Berlin, Beyreuth, St. Petersburg, Vienna, Paris, or London, better effects are produced by legitimate endeavor than can be enjoyed in the Metropolitan Opera House, where Edmund C. Stanton reigns supreme, and Anton Seidl's baton compels a precision which is as accurate as could be secured by mechanism, and harmonies as perfect as those whose echoes roll through heavenly spheres. It is a long step from the Metropolitan Opera House to the Bowery dives, as it is a long distance from Shakespeare to Daly, yet as the Metropolitan Opera House and the dives seem necessary, if we may judge by the patronage both receive, so the inspired productions from the pen of the immortal master find companionship, in popularity at least, with the sensational products of an inferior degree of intellect.

Times change, and men change with them.

The realism which Dickens utilized so charmingly, as he pointed satire in his playful way at the introducer of a pump with real water on a stage, has taken hold of a certain class firmly and with large pecuniary results. We have bona fide lions in Theodora's cage, we have literal thumpings of Fedora's head upon the floor, we have tanks filled with real water, we have live horses with unquestioned coupés, and we cap the climax in Denman Thompson's Old Homestead with a pair of sleek, old-fashioned, farm-bred oxen, yoked in homely style together, pulling upon the ample spaces of the Academic boards a load of fragrant, chewable, enjoyable hay. During the run of Henrietta in the Union Square Theatre, Selina Fetter's literal and absolute fall, with a thump, a solid kerchunk, upon the stage, was supposed to be as effective as the most brilliant dialogue Brother Howard wrote. Is the understanding affected more by the eye than through the ear? Do people enjoy scenic beauties more than oratorical finish?

Much has been said about Edwin Booth's elocution.

To my mind, next to Barrett's, his elocution is more faulty than that of any other distinguished actor upon the stage. It stands to reason that years of playing in one never varying round, is as monotonous to one man as to another. Edwin Booth was highly gifted. He was favored in the first place by his father's name. He was virtually born upon the stage. He had, when young, an attractive physique in its entirety, although, with the exception of his eye, not one single feature of exceptional value. I read in some one of the idiotic "criticisms" of the day, a tribute to his hands and legs. The best answer to that is, buy a ticket and look at them. His hands are large and bony, his legs are small and bony. His habit of rapid articulation, of running his words together, of exhausting his breath literally before replenishing his lungs—do we not all know these? His extraordinary lapse of putting the lines of Leah into Othello, and Othello into Hamlet, and Hamlet into Leah—who doesn't know that? Yet the theatre is crowded night after night, and must always be so, because—well, because why? It will not be pretended that heretofore Mr. Booth has satisfied the eye in his surroundings. It can, however, be justly claimed that, on the average, he so utilises the physical gifts with which he was originally endowed, his long familiarity with the stage, and a certain sort of melodramatic impetus with which he invests his personations, that the eye is charmed, and the ear takes in the superb phrasings, the marvelous thoughts of the great master, imputing to the actor not alone the outpourings of physical excellence, but the felicitous suggestions of the author as well. Mr. Booth, in my judgment, is an entertainer. He certainly is not an instructor. It would be difficult for him to point to anything connected with his art, and say, "I suggested, I originated, I did this." He has never even given us satisfactory stage pictures, with the single exception of a brief season in the theatre which bore his name at the corner of Sixth Avenue and Twenty-third Street.

Mr. Barrett's elocution, attractive as it is to very many, is, to my ear, something horrible. A more cruel allotment than the Othello of Lawrence Barrett it would be difficult to conceive. We who have seen him for many years in other characters, where his elocution was lost sight of, where comparison with other readers of the same characters was impossible, we who know how studious, careful, painstaking and honest an actor he is, can but regret to see him, night after night, masquerading, as it were, in the character of Othello, where his peculiarly faulty elocution becomes necessarily more unsatisfactory by reason of his conspicuousness.

Why, then, do the people go?

Do they go to be instructed by Mr. Booth or amused by Mr. Barrett, or do they go because these actors are giving us, in the best shape they have ever been given, the greatest works of the acknowledged master? Do they go to see Booth and Barrett, or do they go to enjoy Shakespeare? It is fair to assume that in every audience of a thousand people assembled to witness Othello, or The Merchant of Venice, or Hamlet, at least eight hundred are familiar with the story, and to a certain extent with the text, while of the other two hundred, at least one half would detect instantly any lapse from the text, any change in the language, any omission in the scene. They therefore do not go to be instructed. They don't care to be amused, but they do seek entertainment, and that, I think, is what managers of first class houses would find their greatest profit in, namely, the production of a grade of pieces which don't seek to instruct and don't seek to amuse, but do strive to entertain. They entertain the mind by stimulating its thought, they entertain the heart by contributing to its fund of sentiment, they entertain the body by affording muscular and nervous rest.

But how about the Brass Monkey?

Well, I confess that there is a strong line of argument on the side of amusement pure and simple. The chief success along that line is Harry Dixey's Adonis. It will hardly be pretended that that performance instructed, although it might be claimed that it did more than amuse—in fact, that it entertained. There are veins of satire and suggestive criticism in Adonis. The burlesque of Irving was full of suggestion, and the little hits at the follies and foibles of the day—the drawling drygoods clerk, for example—were good points, and unquestionably startings of thought in right directions. People go to see the Brass Monkey, Hole in the Ground and kindred productions that they may laugh, and on the theory, doubtless, that a little nonsense now and then is relished by the best of men, but where one Brass Monkey succeeds in climbing to the top of the pole, a score of ambitious apes fall to the ground.

The Brass Monkey and Adonis are the exceptions.

They sit upon the high fence of success, and enjoy the sunlight of prosperity, while their companions at the start are soon left behind, and their end is disaster.

No better evidence of the readiness of the public to support a good thing and to sit on a bad one need be asked, than a review of the experiences of Mr. Aronson in the Casino. Giving to us the best works of acknowledged authors he succeeds, because the public quickly recognize the good, and cheerfully contribute their shekels, but when it was attempted to ride into popularity a feeble effort, a senseless idiocism, on the strength of a woman whose notoriety was her chief claim to further publicity, the Casino was left severely alone, and the piece was quickly shelved.

The race would seem to be divided.

While many are found willing to patronize productions that are simply laughter provoking, and others like startling melodramas with sensational effect and blood and thunder accompaniment, the vast majority gladly welcome a manager who will give an entertainment in which instruction and amusement, happily combined, can satisfy the mind while it rests the body. There is a large class of theatre-goers who pay vast sums of money every year, simply because it is the fashion.

Mary Anderson is so far along the line of financial prosperity, and has received so much praise, that the publication of a few facts can do her no harm. The running success in Palmer's Theatre, The Winter's Tale, has phases filled with beauty, sentiment, contemporaneous humanity, but take it as a stage production, and I defy any man, woman or child to say with truth that a second witnessing is desirable. Man after man rushes out after the act across to this, that or the other bar-room, for needed refreshment, bored beyond expression. Why? Because the play as given is a dreary waste, with oases of enjoyment.

Now it is fair to assume that managers understand their own business, and no better evidence of a complete understanding can be asked, so far as this enjoyment is concerned, than the fact that the houses are packed, and that every seat is sold a week ahead. They do understand their own business. They understand, and have understood, as clearly as I understand, and as I am now explaining, that there is an immense population here and elsewhere that go to the theatre because it is the fashion, and go to see this, that and the other actor because other people go. Let it be known that there is a great crowd in such and such a house of entertainment, such is the peculiar construction of the human mind that everybody at once wants to go to that theatre also. Industriously start on the wings of rumor that this actor is great, or that actress is beautiful, that this play has certain scenes of marvelous interest, or that the situation in this play is decidedly risque, and the receipts in the box-office jump as the mercury jumps in August days or during September heats.

I have quick eyes and quick ears.

My seats in the theatres are always quite near the front. I am tolerably familiar with the writings of Shakespeare, yet I give you my word that, listen attentively as I may, when Brother Booth gets his seven league boots on, and rattles away the vast body of the text, reserving his emphasis, and his clean cut articulation, as it is called, for the snapper at the end, it is with the greatest difficulty I can catch his words, and it would be an impossibility for me, if I didn't know the story, to catch his meaning.

As it is with me, so it is with thousands upon thousands. I go on the first night for critical purposes. I wouldn't go a second time to see Edwin Booth or Lawrence Barrett or Mary Anderson any more than I would jump from the top of a four-story house, yet there are people who go and go and go, who don't hesitate to express privately their annoyance, their weariness.

That is the class of patron who may delight the managerial purse, but who certainly can not satisfy the managerial ambition, and above all cannot content the heart of an honest artist. They are the people who keep Mary Anderson six weeks in one play. They are the people who induce Booth and Barrett to stick to one meagre repertoire during their engagement in the Fifth Avenue Theatre.

Why does Mr. Booth never, under any circumstances give us something new?

It is all well enough to say that Shakespeare is the best. Yes, but we have seen Shakespeare. We have seen Booth in Shakespeare, and we would like to see him in something for which he is fitted in mind and body. I believe Edwin Booth would have made the finest melodramatic actor of age. A score of historic subjects present themselves at the first glance, by which the pocket might have made just as much money and the actor could have made a more desirable reputation. In this respect, as in many others, Mr. Booth is far behind his comrade and partner, Mr. Barrett, who has shown a disposition to encourage dramatic authorship, and was always ready to try new fields. I think he can point with entire satisfaction to a record without a blemish. I have sometimes thought, in looking at the vast audiences in the Metropolitan Opera House, during the performance of some particularly heavy and not clearly understood work, that the human loaf was there thoroughly well represented. In the solidly packed orchestra stalls sat honest-faced, earnest-looking men and women, listening attentively, some with the score, a few with librettos, but all interested to a degree. Above and about them, in the boxes, were the rest of mankind, the flipperty, chipperty, gabbling set, who were there for amusement only, and a larger contingent of well behaved, but not particularly interested, people, who listened politely to the long procession of intricate phrasings, brightening up, however, at every touch of melody or suggestion of song, seeking, as it were, entertainment.

It is to satisfy this complex auditory that the managerial mind is set.

The man who can silence the chatterers by giving them something which will tickle their fancy, that will supply food for thought to the ordinary mind, giving rest and entertainment combined, and satisfactorily spread upon the table of bounteous instruction the solid food for such as are able to digest it, he is the coming man.

Managers are like other men. They excel in specialties. The jack-of-all-trades is rarely an expert in any, and, as men are now constituted, it is much better, far wiser, that they seek success in narrow channels, but the time will come which will see the dominant manager, competent to deal with his fellows in the mass, as ready to instruct as to amuse, and always competent to furnish a production which shall be an entertainment, in the full rounding of that much misunderstood term.

### POINTS.

Edward Harrigan is rehearsing a new play in which he, Messrs. Sparks, Aiken, Peters and Stout, Mrs. Annie Yeamans, Anne O'Neill and Louise Sylvester have excellent parts, and for which Dave Braham has written some "fetching" music.

I saw Dion Boucicault in his lovely home, where he is carefully nursed by his beautiful and accomplished wife. He is worth a dozen live men yet.

I hear Larry Barrett is to have a New York theatre. Please don't.

The Under Current in Niblo's wasn't up to the times. Coney Island's could discount it any day. HOWARD.

### An Old Subject Newly Treated.

Uncle Tom's Cabin in its dramatic form has degenerated from its original mediocrity to a heterogeneous exhibition of dogs, monkeys, mules, double Topsys, etc. But it has always been looked upon as a box-office success and managers cling to it even in its retrograded form. When Clay M. Greene thought that he could turn the old story into a play of thrilling interest and dramatic cohesiveness the task seemed somewhat difficult and doubtful as to results. But his version, which was played recently in this city with Hoyt's scenic setting and a dramatic company headed by Alice Harrison, seems to justify his expectations. It ought to attract a better class of play-goers than the old familiar piece, for it makes some appeal to intelligence.

The changes have been numerous and radical. The Marks in Mr. Greene's play, for instance, is a typical Southern lawyer, and not a caricature. Like Legree, St. Clair and Fletcher, he is seen in every act and he has work to do in the unfolding of the plot. The introduction of a Voudoo queen to aid in illustrating the religious superstitions of the old-time Southern negro furnishes a novel and interesting side light to the picture.

Mr. Hoyt's scenery is elaborate in quality, while its quantity may be judged from the statement that there are forty-five drops, 30x42 feet in size, besides a lot of borders, wings and set pieces. The business done by the piece here increased steadily during the week, an indication that its popularity will grow wherever it is presented.

### Comment.

EEN GESCHIKT HANDBOEK

*De Portefeuille, Amsterdam, Holland, Oct. 27.*

THE NEW YORK MIRROR Annual and Directory of the Theatrical Profession for 1888 is een geschikt handboek voor de studie van het Amerikaansche tooneel. Het geeft een zeer uitvoerig "dramatic record" een "dramatic bibliography," de "later-state commerce law," een en bovendien portretten van John Raymond, Jenny Lind, Marie Aimee, Alice Oates en Sheridan. De samenstelling van dit werk is zeer practisch en most verbazend veel moeite gekost hebben.

EASILY THE FOREMOST.

*Nashville, Tenn., Banner.*

The NEW YORK MIRROR, easily the foremost of the dramatic papers, will issue, December 1, a special Christmas number, which will contain contributions from most of the prominent actors and dramatic critics of this country, and be splendidly illustrated by eminent artists. If this Christmas number shall be half as good as those which have preceded it, it will surely be a thing both of joy and of beauty.

THE CIGARETTE NUISANCE.

*Nashville Banner.*

Howard, of THE NEW YORK MIRROR, has recently launched a philippic which will find a hearty endorsement from scores of sufferers. It is aimed at the unthinking boors who, between the acts of every dramatic performance, insist on crowding by all who are so unfortunate as to be seated between them and the aisle, and then, just before or just after the curtain rises, crowd back again, exuding a mingled and nauseating odor of cigarette smoke and beer. The first manager who devises a plan whereby a summary stop shall be put to this exasperating nuisance will earn the devout gratitude of all genuine lovers of the drama, and deserve the biggest sort of a monument when he dies.

A WONDERFULLY COMPLETE COMPENDIUM

*Fort Worth (Tex.) Mail.*

The NEW YORK MIRROR Annual is a wonderfully complete compendium of information of all kinds. It has a full directory of all the actors, actresses, managers and people connected with the theatre in the country, a mass of valuable information about plays and their production and authors, and embraces everything that has any bearing on the stage. It is a most useful work for all libraries and for private shelves as well.

[*Received too late for classification.*]

### JERSEY CITY.

Academy of Music: Bartley Campbell's Siberia opened 26th for a week. The house was large, considering the adverse state of the weather. The performance was in all respects pleasing, the scenery being new, the costumes rich and the co. strong and well-balanced. An extra matinee will be given on Thanksgiving.


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## The Actresses' Corner.

### SOME STAGE RULES.

The higher up you get the less "rules" will apply to you; when you "star" you make your own rules. When you start, though, it's another matter, and in view of this it's just as well to know some of the things you will be expected to do, and some of the things you musn't do.

The "prompt side" is more or less sacred as the theatre is more or less first-class. It's called the prompt side, I fancy, because, as a rule, the prompter isn't there—the gas screws are, and the electric businesses and the bells to orchestra and flies and sundry tubes and strings, etc, etc., and generally a few photographs; also usually tucked back the corner nearest the stage a stool or seat where the prompter, I suppose, is to sit when he is there.

When you first start out you will be harrassed by a constant desire to "see the play," and it's just as well to yield to the desire as long as it remains, for you will learn a good deal more so than any other way, just at that starting time of yours. As night after night you see the same scene it begins to crawl through you in what points it's good and in what points it isn't. To be sure, you lose a little from your bump of reverence for the very ones that in the beginning you thought "perfect." You may even catch yourself wondering how on earth people who play with so little thought, interest so little sense, ever get to be so "way up." Well, you never will find an answer to that "how." This interest of yours in other people's acting as well as your own will lead you to creep up on the stage and wedge yourself in anywhere where you can "see." Just avoid the prompt entrance. Not that you can't get there. Often the man who works the numerous handles there will give you a side wink that means you may come; whereupon slide in, deeply grateful. Make yourself as small as possible, ask no questions, and be prepared to vamose at once if "the boss" comes around. Maybe the "boss" halloes at you—very likely he does—vamose a little quicker, that's all. Don't say anyone told you you might go there; it won't help you and it will get the other fellow in trouble. This rule about the prompt entrance is really a strict one.

The side door, usually back of or through the boxes, connecting the stage with "the house," is, according to "rule," never to be used by people of the company for reaching or leaving the stage. This rule is seldom enforced. When it is enforced there is nothing to do but to yield promptly. One is never supposed to bring strangers on the stage at rehearsal or at any time. Better obey this rule strictly while you are a beginner. Remember you are liable to be jumped on so often in your first season, and that, too, when you "ain't a doin' of nothink," that you may as well avoid giving extra excuse.

This rule, however, is only enforced in the very best theatres and even then can be avoided. Just use your judgment. The rule is made to meet the bother of prying curiosity seekers. If your friends are quiet and ready to slide out at short notice, you may bring one in to "just look at the stage," and yet escape with your life.

Members of the company are not allowed in the audience when they have taken part in the performance. This rule is a strict one, especially in the better theatres. Also, members of the company are never supposed to slip from the stage into a box "to see an act." It's done, of course, only if you are doing it be very quiet about it and yield at once, and meekly, too, if you get "fired."

You are not allowed in the property room, either—but the property room is often an interesting place—so just mash "Props" if you want to go in and it will be all right. "Props" usually has a lot of photographs stuck around the room and "Props" can give you some views of his own of popular stars that would make the stars' hair rise, and "Props" is sure to tell you how "as soon as they git somewhere, no one else ain't nowhere!" "There's Jennie ——, and a nice little girl she was, too, when she gimmy that picture. Lord! she wouldn't know me *now*—no, sir! I expect she'd have a fit right out and out if I was to say howdy to her now. Time was, too, she didn't amount to no more than you do, either." Once I returned to this hunk of wisdom "when *I* get up *I* won't be so," to which in answer came another hunk that has lasted me ever since: "Like enough, but then, like enough, you won't *get up* though." Ah me! like enough!

When scenes are being set and changed make yourself very scarce, and if you do get in the way don't get mad The chap that ran into you will be mad enough for both likely. I went to sleep once, between my acts, on a pile of fur skins. When the skins were wanted the men just grabbed the ends I wasn't on and started. I started at about the same time—in the opposite direction. I suppose if I hadn't upset a pail of stage "snow" in my roll I shouldn't remember it so well. I had such a time picking up the snow before anyone discovered my crime, and when I went on in my scene with "snow" in my hair and on my back I got fits for "putting in new business!"

Always give back scene properties to the property man. If you take them down to your room and forget to bring them up next time for your scene, it's your funeral. If you give them back to him and he forgets to give them to you it's his funeral; an important difference!

Here are a few rules for yourself. Just keep them religiously during your first season and work in your second will be easier. You will have formed some good habits and you will escape some mishaps, too, during your first year.

Never talk in the entrance while you wait for your cue. Never, never, never! Make it a point to listen to the scene for several speeches before your entrance cue. If you talk, or indeed do anything but follow these speeches, either your cue will be upon you before you know it, or else you will think it has come and gone and shout your line or rush on at the wrong time—than which there is hardly anything more dreadful. Take a look at the threshold of the door, through which you are to pass, before you get to it. On the road, in some theatres, the doors of sets will have a cross bar or stay to be stepped over, in other theatres the door is clear. Having become accustomed to one of the latter kind, at the next stand you will trip on the unexpected bar and plunge headlong onto the stage. No fun that! I have been there, and I know. Or the mat in front of the door may be rolled up, or the carpet; at any rate that one swift glance at the situation which I advise may save you mishap many times.

Always have some extra pins about you You can't do your "great emotional act" if you have to drag a yard or so of streaming Valenciennes around after you. If you don't make a habit of providing yourself with these extra pins, you will many times see moments of anguish when you would give your soul for a pin and think you got it cheap. You step into the front of your dress and pull the drapery down, to be stepped in again every time you move. His Heavies plants a foot on your train and—oh, horror!—the hook and the band gives way! Your "emotion" makes the top throat button of your dress give way! The flower in your bonnet gets loose and flops about your eye! Think of these and many other possibilities and always have some pins stuck in the under edge of your bodice.

Never prompt any one; I say "never"—when the time really comes that you must prompt you will do it; of course the "never" will keep you from doing it all the other times. It is a curious thing that you are almost sure to prompt wrong—and so make things worse—and, aside from that, you get yourself into an awfully awkward place if you prompt when it isn't needed; better be thought stupid for keeping your mouth shut than officious for opening it Never, unless the situation makes it imperative, try to "fix" anything for any one else during a scene. They are almost always sure to be panic-struck if they fancy something is "wrong" with their dress or hair, etc., and the result of your friendly effort at putting a ribbon in place may be a break in the scene and an indignant protest or rebuke from the victim of your good intentions. "Mind your own business," even when it seems to you you will be selfish and at fault in letting other people's business alone. So, too, about "acting." You are fresh from a teacher or a school. You have a simple-minded belief in responsibility to art—you fancy the people on the stage and in your company are all as earnest seekers after perfection as you are. But they aren't. They have all reached it. Ask them and see if they haven't. It may go against your soul, but if people ask you what you think of their scene either "go below" at once, or get a cramp, or have a fit, or get something to take their mind off your reply, or else look them in the eye and say just one thing, "great!" If that does not go say it again, "great!"—then go in the wings and pray. Polly is honest and Polly advises the fit; but at the same time Polly must, in honesty, point out to you the fact that your dreams of sincere effort and striving after artistic worth must be dreamed all to yourself, worked out on the quiet, held to sacredly and faithfully in your own heart, but not spoken of.

You will very soon begin to formulate to yourself a "method." Just keep it to yourself and work by it. Maybe some of the people around you had "methods," too, once, but they certainly don't want to hear anything about yours. Maybe once upon a time they went on humbly desiring with all their hearts to do justice to the scene, instead of going on airily, feeling that the scene, whatever it is, doesn't do justice to *them*. Just let them alone and lay it to your heart that the longer this mental metamorphosis is staved off in your own case the more chance you will have of amounting to something—and resolve to stave constantly.

If you have trouble in a scene—if some one clips in and spoils the "hands" that belong to you—either speak to the stage manager about it, or, better still, stand it. When you personally are "somebody," you can command "time" from the people on in the scene for the audience to applaud you if you make the audience want to—it's you that commands it, not your work, you see. If you find the "business" of a scene is being gradually changed to your discomfort you can request a rehearsal—if you dare; it's your right, I suppose, but, after all, you had better "stand it."

You can make up your mind that being stuffed into a corner or made to speak your lines forever to the backing can't prevent your "learning," and that's all you can expect to accomplish the first season. You can't expect to do anything, much less get a chance to. When the time does come that you can exact your rights, exact them promptly and always—just now you are fighting to get rights. When you get them comes the fight to keep them, by far the harder and more heart wearing fight of the two! It begins to look as if an actress' life is *not* "one continual round of pleasure and excitement," doesn't it? Never mind! "Mind your own business!" "Stand it" and "brace up" The three rules won't make the life easy, but they will help you through the hard places, believe POLLY.

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PROVIDENCE—Weeks March 4, April 29
PATERSON—Weeks Feb. 11 March 4, 5, 6, 14, 15, 16 weeks March 25 and April 1, 11, 12, 13 weeks April 15, 22 and 29, May 9, 10, 11, 16, 17, 18, 20, 21, 22
READING—Dec 17, 18, 19 Feb 7, 8, 9, 14, 15, 16, 25, 26, 27, March 1, 2, 7, 8, 9, 11, 12, 13, 21, 22, 23, 25, 26, 27, week April 15, 23, 24, 25, 26, 27, May 9, 10, 11, 13, 14, 15
HOBOKEN—Week Feb 18, April 11, 12, 13, week April 22 May 6 and 13, 23, 24, 25.
PHILADELPHIA—Continental—Weeks of April 15 and 29 Lyceum—Weeks Jan. 28, Feb. 25, May 13 Kensington—Weeks Feb. 11, March 11, April 15 and 22, May 6.

ALBANY—Weeks May 13 and 20.
UTICA—Jan 10, 11, 12 Feb 7, Feb. 14, 28, March 1, 2, 4, 5, 6, 11, 12, 14, 15, 16, April 18, 19, 20 week April 22, 29, 30, May 1 week May 6, 13, 14, 15, 23, 24, 25.
SYRACUSE—Jan. 7, 8, 9 Feb. 11, 12, 13, 18, 19, 20, 25, 26, 27, March 7, 8, 9, April 15, 16, 17 May 2, 3, 4 weeks May 6 and 13.
ROCHESTER—Feb 4 and May 13,
TROY—April 29 and May 20
MONTREAL—Weeks April 8, 15 and May 27.
TORONTO—April 29 May 20, 21, 22
BUFFALO—Corinne Lyceum—Dec. 10, 11, 12, 20, 21, 22, weeks Dec. 31 and Jan. 7, 21, 22, 23, weeks Feb. 11 and 28, March 1, 2 weeks March 4, 18 and 25, April 8, 15 and 29 May 6 and 13
CLEVELAND—Week May 27
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